

Matière: Le Palais de la mort
for mezzo-soprano/speaker and
six instrumentalists

Ian Pace

Dedicated to Christopher Fox

Composed April-June 2021

First Performance: 14 June 2021
Summer Sounds Festival, City, University of London
Georgia Mae Bishop (mezzo/speaker),
City Pierrot Ensemble, conducted
Joshua Ballance

Voices and Instruments

Mezzo-soprano/speaker

Flute

Percussion (Snare Drum, 4 Tom-Toms, Pedal
Bass Drum, 4 Suspended Cymbals, 5 Temple
Blocks, 2 Gueros, Vibraslap, Flexatone, Whip,
Thunder Sheet, Xylophone, Whistle, Paper to
crumble)

Electric Organ

Piano

Violin

Violoncello

First performance: Georgia Mae Bishop, mezzo-soprano/
speaker; City Pierrot Ensemble: Nancy Ruffer, flute; Emma
Arden, percussion; Ben Smith, electric organ; Ian Pace, piano;
Madeleine Mitchell, violin; Joseph Spooner, violoncello; Joshua
Ballance, conductor

Programme note

1. A very untidy state
2. Cannot go
3. Cold, selfish, animal and inferior
4. And pleasures banish pain
5. Le Palais de la mort

This piece began to form in my mind at the time of a visit to Haworth Parsonage in summer 2019, looking round the house and in particular the square piano in one of the front rooms, and collections of music owned by Emily and Anne Brontë in particular. After reading further about the musical dimensions to the Brontë family, I began to form fantasies in my mind of a certain bombastic playing on the part of Emily (the most talented pianist of the siblings), incorporating some of the (then) popular pieces which she and Anne had in her collection, and developed an interest in creating a work of music which would be unquestionably from the present day, but incorporated aspects of the music which would have been heard in the Brontë household.

The original idea was for a piano piece, which became *Pitter-Pottering* (2021), and consists essentially of the piano part to the first movement. This consists of a continuous thread of material, derived obliquely from the *Pastoral Rondo* by Daniel Steibelt (1765-1823), which was in the Brontë music collection, and which in other guises also underpins the third and fifth movements. This is combined with derivations from a range of marches, waltzes, quadrilles, operatic overtures, and sonatas. I also started to imagine that this piece might be part of a wider work for ensemble attempting to capture something of the wider world of the Brontë sisters, and Emily in particular. I was not interested in writing some sort of musical evocation of the moors, nor really in setting Emily's remarkable mature poems (as various others have done, but these do not seem to me literary works requiring of any musical elaboration). Rather, the world of the Brontë sisters was the starting point for a free creative fantasia informed by aspects of their biographies, musical interests, and wider aspects of their writings. A wish to emphasise the contemporary perspective suggested to me use of some sounds, for example percussion instruments such as the flexatone and vibraslap, or a whistle, to emphasise the sense of artifice, together with the use of a synthetic electric organ (never to be played on any type of real organ), to counteract any wider assumptions of aspirations to verisimilitude. Gradually, from reading more of the work, biographies, letters, diaries and occasional writings of the Brontës, and scholarship thereupon, the piece began to take shape in my mind, and was composed relatively quickly during an otherwise troubled period between late April and June 2021.

Music played a prominent place in the Brontë household. Branwell studied the flute and organ, while Emily and Anne studied the piano, while Anne also sang. Emily was probably the most talented pianist, while Charlotte was the least musically inclined, in part because of having to give up piano study because of acute short-sightedness. Another important musical presence in the Brontë milieu was the organ installed at Haworth in 1834. Branwell in particular was deeply excited by the installation of this new instrument, parodied by Charlotte in her juvenile writing 'My Angria and the Angrians')

Anne Brontë collected a song book in 1843, consisting of a range of hymns, folk-songs and a few classical numbers. Branwell Brontë, kept a flute book, from as early as 1831 (aged 14), consisting of similar music for flute and piano accompaniment. These have been published in rare but invaluable scholarly annotated editions by Akiko Higuchi – *Anne Brontë's Song Book/Branwell Brontë's Flute Book: An Annotated Edition* (Tokyo: Yushodo Press, 2002) – as a companion volume to the same author's *The Brontës and Music: Music in the seven novels by the three Brontë sisters* (Tokyo: Yushodo Press, 2005), tracing the many allusions to music throughout the sisters' works. These, together with John Hennessy's *Emily Jane Brontë and her Music* (York: York Publishing Services, 2018), are my most important sources. Other studies include Robert K. Wallace's attempt to map *Wuthering Heights* onto three Beethoven Sonatas (*Emily Brontë and Beethoven: Romantic Equilibrium in Fiction and Music* (Athens, GA and London: University of Georgia Press, 1986)), and Gregory Pepetone's similar comparison of Charlotte Brontë's *Villette* with Robert Schumann's *Kreisleriana* ('Kaleidoscopic imagination: a comparison of Robert Schumann and Charlotte Brontë' (DMA Dissertation: University of Iowa, 1984)), but these are both highly speculative, and afford a central role for now-canonical works of Beethoven and Schumann which they had by no means yet securely achieved during the Brontë sisters' lifetimes. There is no evidence that the family owned a single complete Beethoven sonata.

Anne and Branwell's collections, together with a range of music collected by Anne and Emily as catalogued in Hennessy, served as source materials for this work, not so much to directly quote (except in the singing of 'Ye banks and braes o' bonny Doon' and 'As down in the sunless retreats', both in Anne's songbook, which appear in the final movement), as to plunder for musical attributes, though clearer allusions to the hymns in particular surface during some of the mezzo's arias in the third and fourth movements, as well as in the organ part. The flute part is derived almost wholly from material in Branwell's book (not least also his rendition of 'Ye banks and braes o' bonny Doon') but heavily modified – subject to quasi-serial techniques, cut up, with pitches and rhythms displaced, and developed in various other ways.

The first movement, 'A very untidy state' is a somewhat cacophonous portrait of the world of the Brontë household, with the *Pitter-Pottering* piano part as the fundamental thread, combined in places with the flute material, distant sounds of the organ vaguely heard, free elaboration or 'commentary' from the percussion, and occasionally sonic 'background' from the strings.

The second movement, 'Cannot go' is a free setting of part of a relatively juvenile 1837 poem (whose relative simplicity made it more apt to set to music), to represent the apprehensive young Emily, afraid of but fascinated by the external world, with its strange sounds and sensations.

Both Charlotte and Emily Brontë travelled to Brussels in February 1842, where they were taught languages by Constantin Heger, at the Pensionnat Heger. Charlotte remained in Belgium for two years, and the country featured in her novels *Villette* and *The Professor*, though she was extremely rude about the country and its people in a letter to her friend Ellen Nussey, probably from July 1842, part of which I quote in the introduction to movement 3 (met by an evocation of *charivari*, which Charlotte herself describes in *Jane Eyre* as 'the "rough music" made with kettles, pans, tea-trays, etc., in public derision of an unpopular person'). Emily, who

had less of a cosmopolitan inclination than her sister, was notoriously ill-at-home in Belgium and unlike her sister made little attempt to integrate into this new milieu. Some have speculated that she might have heard performances by Berlioz and Liszt during her time in Brussels, but there is no evidence available to substantiate this. Both sisters returned to England after the death of their aunt Elizabeth Branwell in October 1842; Charlotte would return the following January and stay another year, but Emily never did so.

The third movement, 'Cold, selfish, animal and inferior', named after Charlotte's atrocious characterisation of Belgians, attempts however to imagine Emily playing in a piano trio with representatives of the then new Belgian schools of violin and cello playing. Taking a basic rhythmic and gestural structure from Daniel Auber's duet 'Amour sacré de la patrie', from *La Muette de Portici*, a performance of which preceded the beginnings of the Belgian Revolution on 25 August 1830 (the revolutionary crowds sang this duet following the performance), I combine this with material and stylistic allusions to the violin playing of Charles de Bériot and cellist François Servais, while the piano clumsily attempts to provide a half-hearted accompaniment to them in the right hand, whilst continuing with the basic Steibelt-derived material in the left, mostly in a different metre. The movement ends with a setting of the text from Mendelssohn's *Infelice*, of which he made two versions, the first from 1834 featured a concertante part for de Bériot to play alongside the singing of his Spanish wife Maria Malibran, representing Emily's yearnings to return home.

The fourth movement, 'And pleasures banish pain', is a counterpart to the second. I use the text of the Hymn 'Prospect', collected by Anne, but in a very different musical setting (with a nod in the direction of Charles Ives), to symbolise the more mature Emily, after her Brussels trip, rooted in the domestic environment but still drawn to the mysterious forces which she perceived in the immediate natural vicinity.

The gothic elements in Emily's writing in particular are notorious, and can be dated back to her early juvenile writings, not least the poems about the fictional island of Gondal. These elements can be found in her siblings' writings from the time as well, but it was Emily, much more than the others, who developed these into her mature work. Not to respond to these seemed to me to miss a vital dimension, so I deliberately chose some of the most manneristic musical representations – xylophone, temple blocks (or 'skulls') and thunder sheet, all of which are extremely prominent in the last movement, 'Le Palais de la mort'. This movement, and the work as a whole, takes its title from one of the *devoirs*, essays which served as French writing exercises, which both Charlotte and Emily wrote under the tutelage of Monsieur Heger, and which have been published complete in an authoritative edition (Charlotte Brontë and Emily Brontë, *The Belgian Essays: A Critical Edition*, edited and translated Sue Lonoff (New Haven, CT and London: Yale University Press, 1996)).

The Haworth parsonage was a scene of death, a 'Palais de la mort' of its own, during 1848-49; Branwell died on 24 September 1848 (aged 31), Emily on 19 December 1848 (aged 30), then Anne on 28 May 1849 (aged 29), all probably from a variety of tuberculosis. Charlotte a further six years, and died on 31 March 1855 (aged 38) probably for different reasons related to complications with pregnancy. Their father, Irish Anglican priest Patrick Brontë, outlived all of them and died on 7 June 1861 (aged 84); his oldest daughter Maria and Elizabeth had both died in 1825 (aged 12

and 11 respectively); their mother, his wife, Maria Branwell, had died in 1821 (aged 38). In the final movement, the flute, piano and voice could be said to 'represent' the characters of Branwell, Emily and Anne respectively, all of whose material comes to an end, with two of them leaving the stage in the manner of Haydn's 'Farewell' Symphony. But this is superseded by the world of Emily's gothic fantasies, with two pieces of text from her 'Le Palais de la mort'. The organ remains a persistent background presence (as in the whole work, except for the 'Belgian' third movement), representing the world of Patrick which continues after all the siblings are gone.

Matière: Le Palais de la mort is dedicated to long-term collaborator, friend and confidante, composer and writer Christopher Fox.

© Ian Pace 2021

Performance Instructions

The piece can be adapted to the dimensions of various different stages or other environments, but the basic principles should apply to the layout:

- The two string players should be positioned together, stage left, facing each other but not directly facing the audience.
- The percussionist should be in the centre of the stage, with however much room they require for their instruments.
- The flautist should be stage right, almost opposite the string players, but a little further back in the stage.
- The pianist should play an upright piano (if this piano is a little out-of-tune, though not very seriously so, it is better to keep it in this way rather than tune it), and should also be stage right, towards the side of the stage, but so that they do not block the view of the flautist.
- The organist should play any type of electric organ or keyboard which has an organ 'setting' – it is absolutely fine, even desirable, for this setting to sound a little synthetic. They should ideally be placed off-stage, not visible, but connected to an amplifier placed in the middle of the stage. If not possible, they should be at a place well to the side of other players.
- The singer/speaker should be at the front of the stage, but off-centre, towards stage left. For the final section of movement 5, after finishing singing, they should shift to a parallel position towards stage right, so away from the string players. They must not block the view of the percussionist. The singer/speaker should also have a chair, and sit down when they have no activity.
- A mirror image of the above can also be adapted.

The piece runs *attacca* in the order Introduction – Movement 1 – Movement 2 – Transition – Movement 3 – Movement 4 – Movement 5.

All 'notated' spoken text is an approximation, essentially little more than a guide to help coordinate with the other players. The speaker should not adopt here any artificially rhythmically defined manner of delivery, nor anything resembling *Sprechgesang*. The speaker should use a microphone, in order to project, in each of the spoken passages, and also for the sung material in movement 5.

In movements 1 and 5, the piano and the organ provide the basic 'threads' running through each. Otherwise, rhythmic synchronisation is indicated approximately – it is essentially important that other players start and end their segments at around the times indicated, but not a problem if this is not achieved exactly. Similarly, the microtones for the string parts in these movements are more indications of pitch distortions than very precise pitches, while many of the more intricate rhythms should be interpreted as means of avoiding unwanted metrical regularity or synchronisation, rather than needing to be extremely precise.

The piece can be performed with or without a conductor.

Text sources

Introduction: Emily Brontë, diary entry for 24 November 1834

Cannot go (Movement 2): Emily Brontë, poem 'The Night is Darkening Round Me' (1837)

Transition: Charlotte Brontë, letter to Ellen Nussey, probably July 1842

Cold, selfish, animal and inferior (Movement 3): Italian text by Pietro Metastasio for Felix Mendelssohn-Bartholdy, concert-aria *Infelice* (1834).

And pleasures banish pain (Movement 4): Isaac Watts, hymn, 'There is a land of pure delight' (1704)

Le Palais de la Mort (Movement 5): Reverend Patrick Brontë, letter to Ebenezer Rand, 26 February 1849; folksongs 'Ye banks and braes o' bonny Doon' and 'As down in the sunless retreats'; French text from Emily Brontë, *Matière: Le Palais de la Mort, devoir* written in Brussels, 1842.

Translations

Infelice

Ah ritorna, età dell'oro, alla terra abbandonata, se non fosti immaginata nel sognar felicità. Fu il mondo allor felice che un tenero arboscello, un limpido ruscello le genti alimentò. Ah ritorna, bell'età.

Ah return, golden age, to your abandoned land, if you were more than the fancy of happy dreams. The world was merry then when a young sapling, a limpid stream, sustained the people. Ah, return, beautiful age.

Matière: Le Palais de la mort

inspirés par moi l'ami fidèle deviendra un ennemi mortel, la femme trahira son mair, le domestique son maître; nul sentiment ne peut me résister; je traverserai la terre sous les bannières du ciel et les couronnes seront comés des pierres sous mes pieds. Quant aux autres candidats ils ne sont pas dignes d'attention; la Colère est irrationnable [barbarisme']; la vengeance est partiale; la Famine peut être vaincue par l'industries; la Peste est capricieuse. Votre premier minister doit être quelqu'un qui est toujours près des hommes, qui les entoure et les possède; décidez donc entre l'Ambition et moi, nous sommes les seuls sur lesquels votre choix peut ['or puisse'] hésiter.

inspired by me, the faithful friend will become a mortal enemy, the wife will betray her husband, the domestic his master. No sentiment can withstand me; I will traverse the earth between heaven's banners and crowns will be as stones beneath my feet. As for the other candidates, they are unworthy of attention; Wrath is unreasonable [barbarism]; vengeance is partial; Famine can be conquered by industry; Plague is capricious. Your prime minister must be someone who is always close to men, who surrounds and possesses them. Decide then between Ambition and me; we are the only ones between whom your choice can [might] hesitate.

les voûtes, les chambres et les galeries résonnaient du bruit des pas qui allaient et venaient, comme si les ossements qui jonchaient leur pavé s'étaient subitement réanimés [breath] et la Mort, regardant du haut de son trône, sourit hideusement [organ chord held on this word] de voir quelles multitudes accouraient à lui server.

the vaults, the chambers, and the galleries resounded with the noise of steps that came and went, as if the bones that lay strewn about the pavement had suddenly come back to life; and Death, looking down from the height of her throne, smiled hideously to see what multitudes hastened to serve her.

(From translations in Charlotte and Emily Brontë, *The Belgian Essays: A Critical Edition*, edited and translated by Sue Lonoff (New Haven, CT and London: Yale University Press, 1996). Passages in square brackets indicate corrections made by Constantin Heger to Emily Brontë's text.)

Matière : Le Palais de la mort

For mezzo-soprano/speaker, flute, percussion,
electronic organ, piano, violin, cello

Introduction

Ian Pace

Fast and furious ♩ = 144 (if possible)

Whistle

2 Suspended Cymbals, 4 Tom-Toms

Bass Drum (Pedal)

Singer/Speaker

Electronic Organ

ff furioso

mp cresc. (cymbals only)

ff

ff

pedal held on drum to damp sound

(ff) resonant again

sfz

5:4 5:4 6:4 6 6:4 7:4 6:4 3:2

5:4 3:2 5:4 5:4 6:4 7:4 5:4

Here and elsewhere in the piece, noteheads with an x for the speaker indicate that the text is to be spoken (not in the manner of *Sprechgesang*), not sung. The 'pitches' indicate just approximate inflection, and the rhythms are similarly approximate, to indicate a mostly prosaic delivery, but sometimes avoiding coincidence with the organ.

Sedate ♩ = 84

4

fff piercing

sfffz

With microphone *formal, as if self-chiding* *somewhat dreamy*

It is past twelve o'clock Anne and I have not tied ourselves, done our bed-work or done our lessons

Sedate ♩ = 84

pp always calm

2
8

returning back to reality *as if somewhat excited*

and we want to go out to play we are go-ing to have for Dinn-ner Boiled Beef, Tur-nips, po-ta-toes and ap-ple pud-ding. The Kit-chin is in a ve

11

beginning formal, self-chiding again, becoming dreamy once more

ry un - tid - y state Anne and I have not done our mu - sic ex - er-cise which

14

lost in a new thought *strident* *suddenly childish, approaching the rhythm of a nursery rhyme*

con-sists of B ma-jor Ta-by said onmy put-ting a pen in her face Ya pit ter pot-ter-ing there in-stead of pil-ling a po-tat-e I ans-wered

17

suddenly formal again *wide-eyed* *half-childish*

O Dear, O Dear, O Dear I wil di-rect - ly with that I get up take a knife and be - ginpil-ling (fin- ished) pil-ling the po-tat-toes

20 *dreamy again* *literal, as if reading a note*

pa - pa go - ing to walk M - r. Sun-der-land ex - pec.

23 Replace microphone

— ted *attacca*

1. A very untidy state

Allegretto ♩ = c. 56

Flute

Percussion

4 Tom-Toms,
Pedal Bass Drum

2 Gueros, different pitches

ff \longrightarrow *sfz* *mf* a presence, but not dominant

Electric Organ

Piano

f alla marcia *tr* *tr*

mp pastoral

Allegretto ♩ = c. 56

Violin

Violoncello

The musical score is written for a full orchestra and includes the following parts and markings:

- Flute:** Three measures of whole rests.
- Percussion:** Four measures. The first measure contains a complex rhythmic pattern for 4 Tom-Toms and Pedal Bass Drum, marked with a 7:5 ratio. The second measure has a whole rest. The third and fourth measures feature 2 Gueros (gongs) with different pitches, marked with a 3:2 ratio. Dynamics include *ff*, *sfz*, and *mf* with the instruction "a presence, but not dominant".
- Electric Organ:** Four measures. The first measure is marked *pp* still calm. The organ plays a melodic line in the right hand and a harmonic accompaniment in the left hand.
- Piano:** Four measures. The first measure is marked *f* alla marcia. The second measure has a trill (*tr*) on the right hand. The third measure has a trill (*tr*) on the right hand. The fourth measure has a trill (*tr*) on the right hand. The piano plays a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mp* pastoral.
- Violin:** Three measures of whole rests.
- Violoncello:** Three measures of whole rests.

4

5:4 3:2 3:2 5:4

poco sfz

5:4

6

The musical score is written for a piano and a vocal line. The time signature is 12/8. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at the end of the first system.

First System:

- Piano:** The piano part begins with a series of chords in the right hand and a more active line in the left hand. A 3:2 ratio is indicated for a specific rhythmic pattern.
- Vocal:** The vocal line enters with a series of notes, followed by a rest. The word "niente" is written above the vocal line, indicating a soft or breathy quality.

Second System:

- Piano:** The piano part continues with complex chordal textures and melodic lines. A 5:4 ratio is indicated for a specific rhythmic pattern. An 8vb (octave below) marking is present for a specific note.
- Vocal:** The vocal line continues with a series of notes, followed by a rest.

This musical score page, numbered 8, features a piano and string arrangement. The piano part is written for grand staff (treble and bass clefs) and includes a key signature of one flat (B-flat). The string section consists of four staves: two for violins (treble clefs) and two for violas (alto clefs). The score is divided into measures by vertical bar lines. The piano part begins with a series of chords and a melodic line in the bass, followed by a more complex passage with trills and grace notes. The string parts are mostly silent, with some chords appearing in the later measures. The page concludes with a double bar line and a repeat sign.

Vibraslap

4 Tom-Toms,
Pedal Bass Drum

ff

ff 7:5

3:2

3:2

3:2

3:2

3:2

11

The musical score is written for piano and guitar in 12/8 time. The piano part consists of two systems of staves. The first system includes a treble and bass staff with a grand brace. The second system also has a treble and bass staff with a grand brace. The guitar part is a single staff with a treble clef. The score includes various musical notations such as notes, rests, and dynamic markings. A specific instruction is provided for the piano part.

sfz

niente ————— *pp*

5:4

3:2

5:4

Using a swell pedal or volume control, fade the sound in from nothing at the beginning of each section, and fade out at the end, even if this means missing some notes.

pointed, very rhythmic

4:3

4:3

4:3

4:3

This musical score page contains measures 10, 11, and 12. It features five staves: a single treble staff at the top, a single bass staff below it, and a grand staff (treble and bass) in the middle. The bottom of the page shows two empty staves, likely for additional instruments. The key signature has one sharp (F#), and the time signature is 12/8. Measure 10 shows a piano introduction with chords in the grand staff. Measure 11 continues the piano part with a triplet of eighth notes in the bass and a triplet of eighth notes in the treble. Measure 12 features a more complex piano part with a 4:3 ratio bracketed over a group of notes in the treble, a 4:3 ratio bracketed over a group of notes in the bass, and a long melodic line in the bass staff. The string parts (bottom two staves) are silent throughout these measures.

13

4 Suspended Cymbals

ppp! a distant shimmer

niente

ff

trum

5:4

5:4

ppp! a distant shimmer

3:2

5:4

ppp! a distant shimmer

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. The score is written for piano and includes a solo part for the Swan, which is played on a separate staff.

The score is divided into two main sections: a piano introduction and a solo for the Swan. The piano introduction is marked with a forte (*f*) dynamic and a tempo of *Andante*. The solo for the Swan is marked with a *f* *subito* dynamic and a tempo of *Allegretto*.

The piano introduction features a series of chords and arpeggios in the right hand, while the left hand plays a simple, rhythmic accompaniment. The solo for the Swan is a beautiful, lyrical melody in the right hand, accompanied by a simple, rhythmic accompaniment in the left hand.

The score is written in G major and 3/4 time. The piano introduction is 16 measures long, and the solo for the Swan is 16 measures long. The total length of the piece is 32 measures.

Musical score for "L'Espresso" by Luciano Berio, measures 15-18. The score is in 15/8 time. The piano part features complex rhythmic patterns and dynamic markings. The vocal line includes the lyrics "niente" and "ppp".

Measures 15-18: The piano part continues with a series of eighth and sixteenth notes. The vocal line has a long note with the lyric "niente" and a final note with "ppp".

Measures 19-22: The piano part features a series of eighth notes with a dynamic marking of *p*. The vocal line has a long note with the lyric "sfz subito" and a final note with "sfz".

Measures 23-26: The piano part continues with a series of eighth notes. The vocal line has a long note with the lyric "sfz" and a final note with "sfz".

14
16

14
16

Free, cadenza

mp cresc. e. accel

niente

3:2

5:4

5:6

The image shows a musical score for piano and harp, measures 14-16. The score is written in 15/8 time. The piano part (treble and bass clef) features a complex rhythmic pattern with triplets and a 3:2 ratio. The harp part (treble and bass clef) is mostly silent, with a few notes in measure 15. The piano part includes a section labeled 'Free, cadenza' with a tempo marking 'mp cresc. e. accel'. The harp part has a section labeled 'niente' with a 3:2 ratio. The piano part has a section labeled '5:4' and the harp part has a section labeled '5:6'.

17

Five temple blocks,
felt mallets

very free

mf *sfz*

vivo

f

f always bright and spirited

High suspended cymbal,
2 higher tom-toms
Pedal bass drum

p 3:2 3:2 3:2

niente 6:5 *p* 3:2 niente

f in waltz time

6:5 6:5 6:5 4:3

mp pastoral

12/8

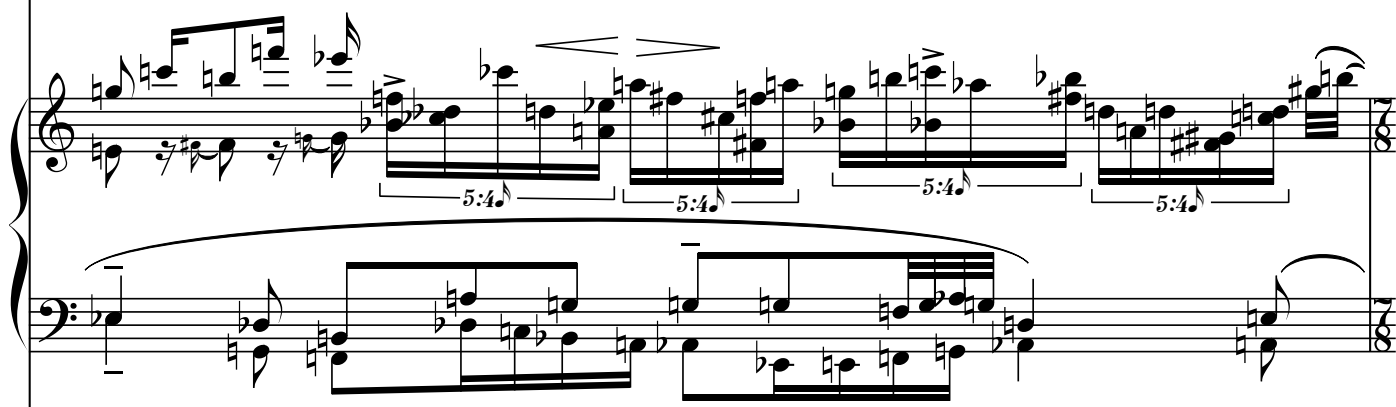
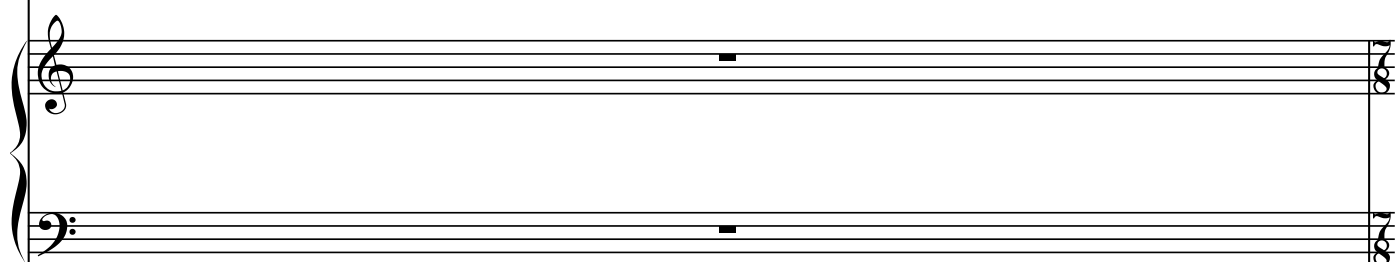
19



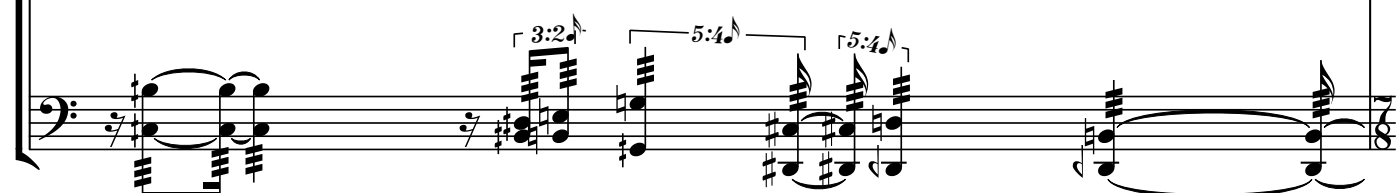
4 Suspended
Cymbals



ppp! a distant shimmer



ppp! a distant shimmer



ppp! a distant shimmer

20

3:2

3:2

5:4

3:2

21

The musical score for page 19, system 21, consists of several staves. The top staff is a vocal line in treble clef, featuring a melodic line with a trill on the final note. Below it is a piano accompaniment section. The first part of the piano accompaniment is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The right hand has a melodic line with a trill, and the left hand has a bass line. The word "niente" is written above the right hand. The second part of the piano accompaniment is a grand staff with a key signature of one sharp (F#). The right hand has a melodic line with a trill, and the left hand has a bass line. The word "niente" is written above the right hand. The third part of the piano accompaniment is a grand staff with a key signature of one sharp (F#). The right hand has a melodic line with a trill, and the left hand has a bass line. The word "niente" is written above the right hand. The bottom two staves are empty.

22

9:7

5:4

pp

3:2

7:6

sfz

10:7

23

5:4

10:7

f robust

melodic

tr
(lower note only)

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) and two empty staves at the bottom. The voice part is a single staff at the top. The score is divided into two systems. The first system contains the first two staves of the piano and the voice staff. The second system contains the remaining two staves of the piano and the voice staff. The tempo is marked '5:4' and the key signature is one sharp (F#). The first system includes a '5:4' tempo marking and a '10:7' tempo marking. The second system includes a 'f' dynamic marking, a 'robust' performance instruction, a 'melodic' performance instruction, and a 'tr' (trill) marking with the instruction '(lower note only)'. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and a trill in the lower register. The voice part features a melodic line with various intervals and a trill in the lower register.

22
25

This musical score page contains measures 22 through 25. It features a violin part at the top and a piano accompaniment below, consisting of a grand staff (treble and bass clefs) and a single bass staff at the bottom. The key signature is one sharp (F#). Measure 22 shows the violin playing a half note F#4 and a half note G#4, followed by a half note A#4. The piano accompaniment in the grand staff consists of a series of chords: F#4-A#4, G#4-B4, and A#4-C#5 in the right hand, and F#3-A#3, G#3-B3, and A#3-C#4 in the left hand. Measure 23 continues this pattern. Measure 24 features a long, sweeping slur over the violin part, which holds a half note F#4 and a half note G#4. The piano accompaniment continues with similar chords. Measure 25 is the final measure on the page, with the violin holding a half note F#4 and a half note G#4. The piano accompaniment in the grand staff ends with a final chord of F#4-A#4, G#4-B4, and A#4-C#5 in the right hand, and F#3-A#3, G#3-B3, and A#4-C#4 in the left hand. The single bass staff at the bottom is empty.

molto bravura

5:4

5:4

5:4

26

26

p misterioso

8:7

27

This musical score page contains measures 26 and 27. Measure 26 begins with a treble clef staff containing a whole rest, followed by a bass clef staff with a half note G2, a half note F2, and a whole rest. The piano part (measures 26-27) is written for a grand piano with a treble and bass clef. In measure 26, the treble staff has a half note G4, a half note F4, and a whole rest. The bass staff has a half note G2, a half note F2, and a whole rest. In measure 27, the treble staff has a half note G4, a half note F4, and a whole rest. The bass staff has a half note G2, a half note F2, and a whole rest. The piano part is marked *p misterioso*. A bracket in measure 27 indicates a duration of 8:7. The page number 23 is in the top right corner, and the measure number 26 is in the top left corner.

24 27

The musical score is written in 9/8 time. It consists of four systems of staves. The first system has a single melodic staff and a piano accompaniment. The second system has a single melodic staff and a piano accompaniment. The third system has a single melodic staff and a piano accompaniment. The fourth system has two empty staves. The piano accompaniment features complex chords and triplets. The single melodic line has triplets and slurs. The piano part includes dynamics like 'f' and 'sfz'.

3:2 3:2 3:2

8:7 *f* *sfz*

8:7 8:7

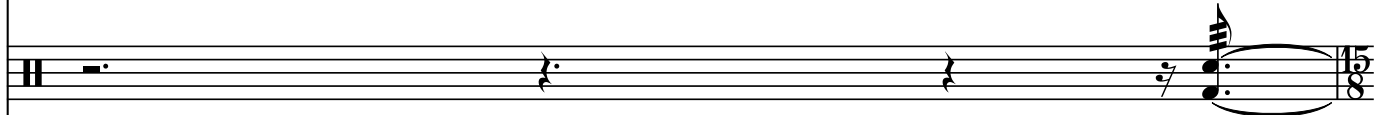
28

[illegible]

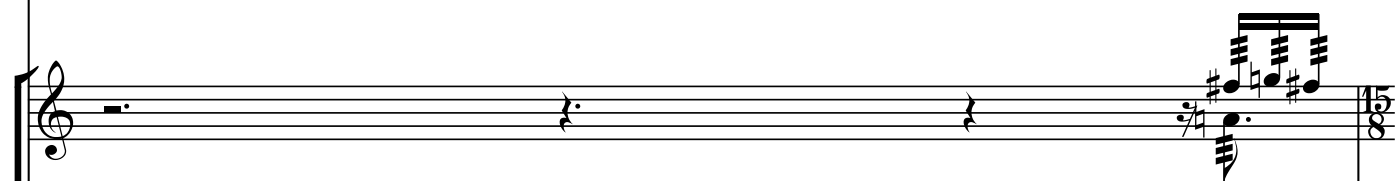
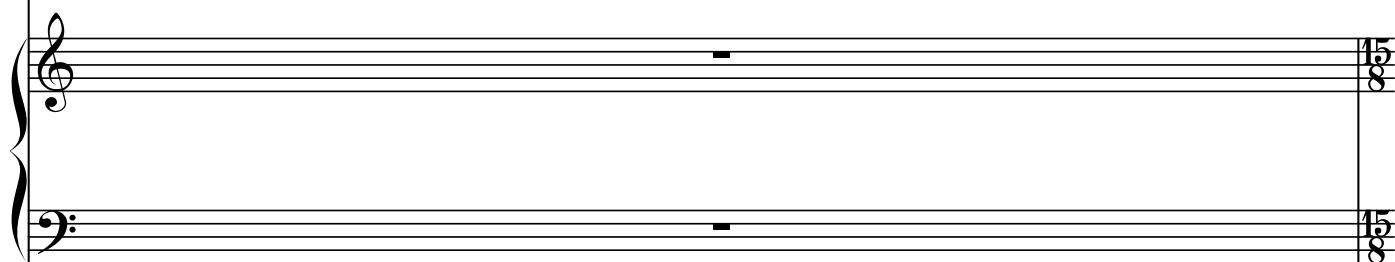
26
29



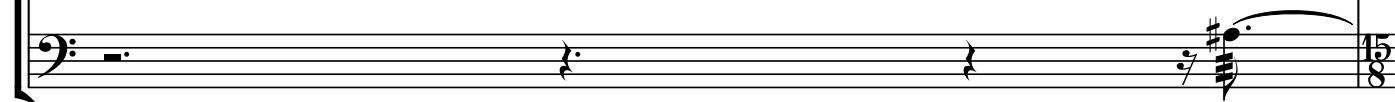
4 Suspended
Cymbals



ppp! a distant shimmer



ppp! a distant shimmer



ppp! a distant shimmer

30

The musical score is written for a single system, starting at measure 30. The time signature is 15/8. The key signature has one sharp (F#). The score is divided into four systems of staves.

System 1: The upper voice (treble clef) begins with a melodic line. The lower voice (bass clef) has a single note. The time signature is 15/8. The key signature has one sharp (F#). The first measure is marked with a 6:5 ratio.

System 2: The upper voice continues with a melodic line. The lower voice has a single note. The time signature is 15/8. The key signature has one sharp (F#). The first measure is marked with a 3:2 ratio.

System 3: The upper voice continues with a melodic line. The lower voice has a single note. The time signature is 15/8. The key signature has one sharp (F#). The first measure is marked with a 4:3 ratio.

System 4: The upper voice continues with a melodic line. The lower voice has a single note. The time signature is 15/8. The key signature has one sharp (F#). The first measure is marked with a 3:2 ratio.

28 31

5:4 6:4 3:2 5:3

This staff contains a series of complex rhythmic patterns and accidentals. It begins with a 5:4 time signature, followed by a 6:4, then a 3:2, and finally a 5:3. The notation includes various note values, rests, and accidentals (sharps, flats, naturals).

Flexatone

p *mf* *mp*

This staff is for the Flexatone instrument. It shows a melodic line with dynamics *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The notation includes a wavy line indicating a vibrato or tremolo effect.

Two empty musical staves, one for the right hand and one for the left hand, both in 12/8 time. They are marked with a double bar line and the time signature.

3:2 7:6 7:6 7:6 7:6

This staff contains a series of complex rhythmic patterns and accidentals. It begins with a 3:2 time signature, followed by four 7:6 time signatures. The notation includes various note values, rests, and accidentals (sharps, flats, naturals).

Two empty musical staves, one for the right hand and one for the left hand, both in 12/8 time. They are marked with a double bar line and the time signature.

32

This musical score is written for a piece in 12/8 time. It consists of four systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (soprano and alto clefs). The second system features a piano accompaniment (treble and bass clefs). The third system includes a vocal line (treble clef) and a piano accompaniment (soprano and alto clefs). The fourth system features a piano accompaniment (treble and bass clefs).

System 1: The vocal line begins with a 3:2 ratio. The piano accompaniment starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) and fortissimo (*ff*) section.

System 2: The piano accompaniment features a 7:6 ratio and a 10:7 ratio. The vocal line includes a forte (*fz*) section.

System 3: The piano accompaniment features a 7:6 ratio. The vocal line includes a forte (*fz*) section.

System 4: The piano accompaniment features a 7:6 ratio. The vocal line includes a forte (*fz*) section.

30 33

f *fff*

niente *pp*

fz *ff*

4:3 4:3 4:3 4:3 5:4 8:6 8:6 8:6

5:4

The musical score consists of five systems. The first system features a treble clef staff with a melodic line and a piano staff with a tremolo effect. The second system shows a grand staff with a piano part and a string part. The third system continues the grand staff with complex rhythmic patterns. The fourth system shows the grand staff with further rhythmic development. The fifth system shows the grand staff with a final melodic line.

34

34

8:7

5:4

5:4

3:2

3:2

5:3

p misterioso

4:3

4:3

4:3

The musical score for page 31, measures 34-37, is presented in four systems. The first system (measures 34-35) features a single melodic line in the treble clef with complex rhythmic patterns and accidentals, including a triplet marked 8:7. The second system (measures 36-37) is a grand staff with both treble and bass clefs, containing a long melodic line in the treble and a more active bass line with a 5:3 triplet. The third system (measures 38-39) is also a grand staff, marked *p misterioso*, with a treble line featuring a 4:3 triplet and a bass line with sustained notes. The fourth system (measures 40-41) consists of empty staves for both treble and bass clefs.

Vibraslap

4 Suspended Cymbals

p

ppp! a distant shimmer

niente

(mp sempre)

rapido

ppp! a distant shimmer

ppp! a distant shimmer

4:3

4:3

The musical score is divided into four systems. The first system features a Percussion staff with a Vibraslap and 4 Suspended Cymbals. The Vibraslap part begins with a series of eighth notes marked with a wavy line, followed by a half note. The cymbals play a half note. The piano part consists of a grand staff with a 3:2 time signature. The piano part begins with a series of eighth notes, followed by a half note. The second system features a grand staff with a piano part. The piano part begins with a series of eighth notes, followed by a half note. The third system features a grand staff with a piano part. The piano part begins with a series of eighth notes, followed by a half note. The fourth system features a grand staff with a piano part. The piano part begins with a series of eighth notes, followed by a half note.

36

The musical score consists of four systems of staves. The first system (measures 36-37) features a treble staff with complex rhythmic patterns and time signature changes (5:4, 6:4, 3:2) and a single bass staff with a 5:4 time signature. The second system (measures 38-39) shows empty treble and bass staves. The third system (measures 40-41) is marked *f alla marcia, somewhat strident* and features a grand staff with complex rhythmic patterns and a 5:4 time signature. The fourth system (measures 42-43) features a grand staff with complex rhythmic patterns and time signature changes (3:2, 3:2).

f alla marcia, somewhat strident

34
37

This musical score page contains measures 34 through 37. It features four staves: a vocal line at the top, a piano accompaniment consisting of two grand staff systems (treble and bass clef), and two empty staves at the bottom. The vocal line begins in measure 34 with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. It contains a series of eighth and quarter notes with rests. The piano accompaniment starts in measure 35. The first grand staff system has a treble clef and a key signature of one flat. The second grand staff system has a bass clef and a key signature of two sharps (F# and C#). The piano part includes complex chordal textures, arpeggiated figures, and melodic lines with various ornaments like grace notes and accents. A 6:5 time signature change is indicated in measure 37. The bottom two staves are empty.

38

38

35

36

37

38

niente

pp

3:2

3:2

3:2

3:2

8:5

The musical score for page 38, measures 35-38, is presented in four systems. The first system (measures 35-36) features a piano introduction with a treble and bass staff. The treble staff has a 3:2 ratio marking and a *pp* dynamic marking. The bass staff has an 8:5 ratio marking. The second system (measures 37-38) continues the piano introduction with a treble and bass staff. The treble staff has a 3:2 ratio marking and a *pp* dynamic marking. The bass staff has an 8:5 ratio marking. The third system (measures 39-40) features a piano introduction with a treble and bass staff. The treble staff has a 3:2 ratio marking and a *pp* dynamic marking. The bass staff has an 8:5 ratio marking. The fourth system (measures 41-42) features a piano introduction with a treble and bass staff. The treble staff has a 3:2 ratio marking and a *pp* dynamic marking. The bass staff has an 8:5 ratio marking.

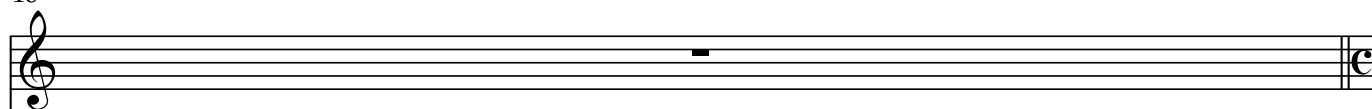
36
39

This musical score page contains measures 36 through 39. It features a piano accompaniment and a vocal line. The piano part is written in treble and bass staves, while the vocal line is in a single staff. The key signature has two sharps (F# and C#), and the time signature is 6/8. Measure 36 shows the piano playing a series of chords and the voice singing a note. Measure 37 continues the piano accompaniment with a melodic line in the bass staff. Measure 38 features a vocal line with the word "niente" and a piano accompaniment. Measure 39 shows the piano playing a series of chords and the voice singing a note. The score is written in a standard musical notation style with a grand staff for the piano and a single staff for the voice.

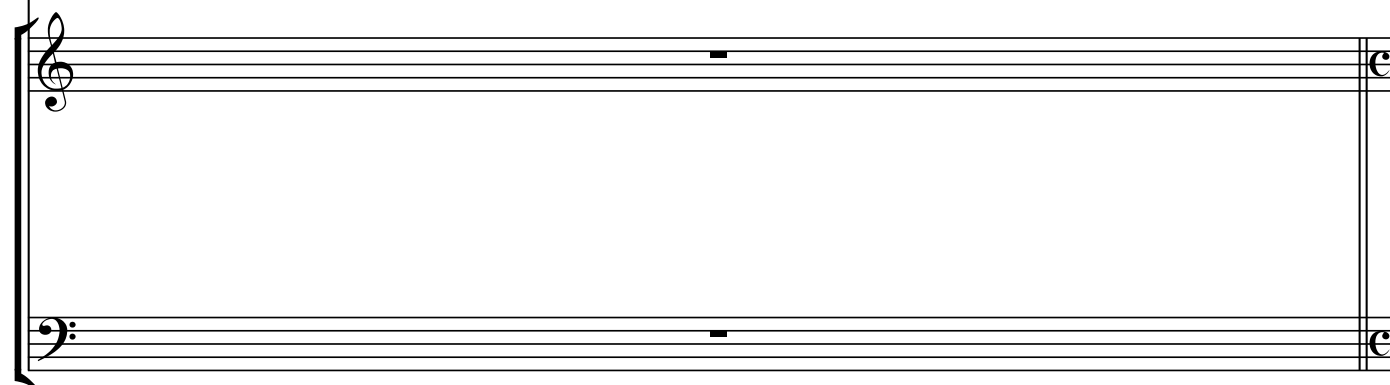
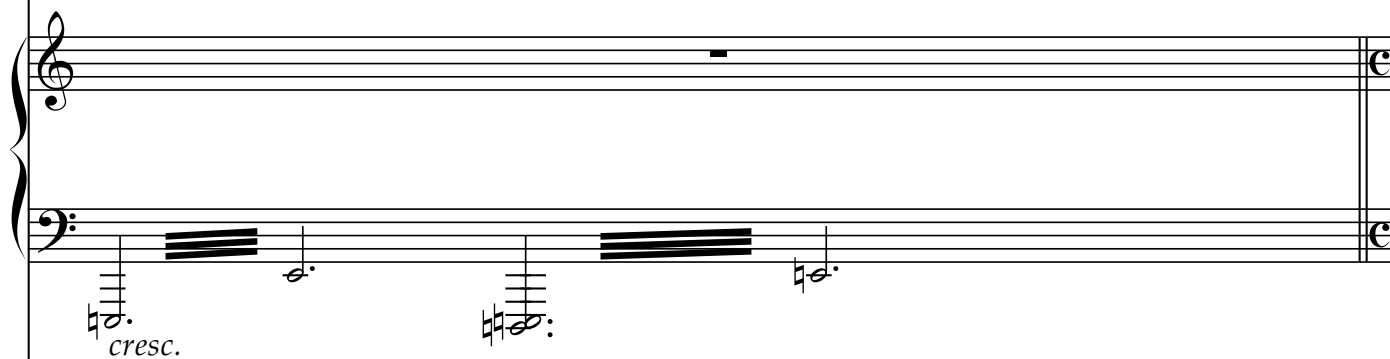
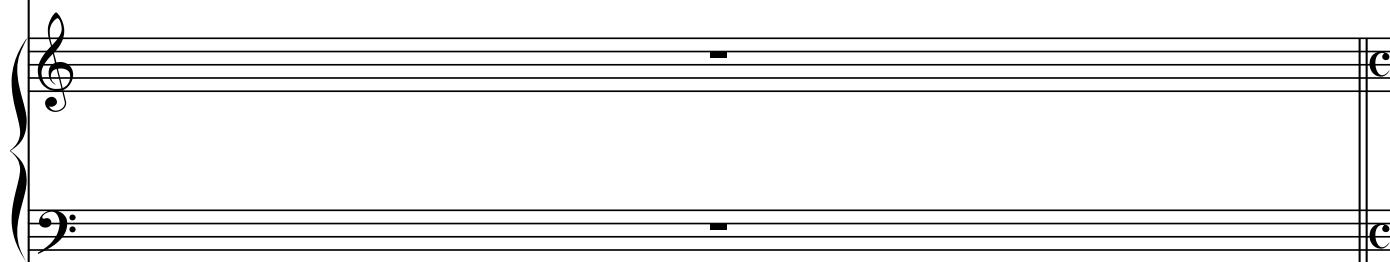
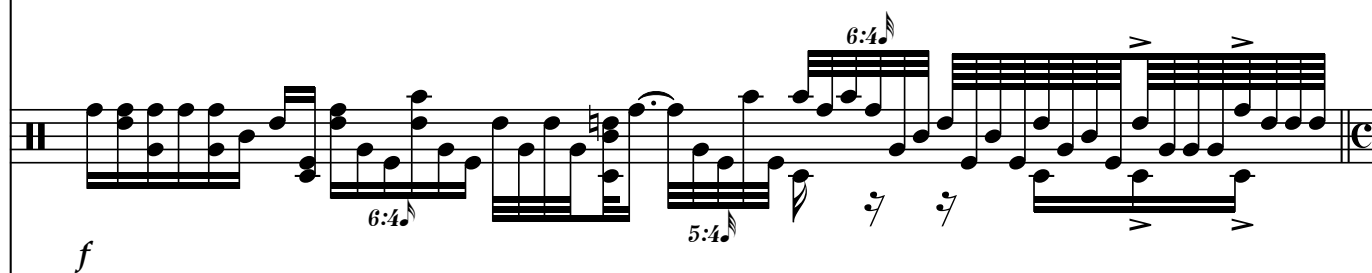
36
39

niente

40



High suspended cymbal, snare drum
four tom-toms, pedal bass drum



Allegro moderato ♩ = 112

38

41

(let ring) (Snare drum)

fffz *sfz* *sfz*

f

p misterioso

3:2 7

Allegro moderato ♩ = 112

f very metronomic, without nuance

Vibraslap

sfz *sfz* *ff*

niente

mp

mp pastoral

This musical score page contains measures 46 through 49. It features five staves: a single treble staff at the top, followed by a single bass staff, then a grand staff (treble and bass), and finally two empty grand staves at the bottom. The key signature has one flat (B-flat), and the time signature is common time (C). Measure 46 includes a 3:2 ratio in the second staff. Measure 47 includes a 3:2 ratio in the grand staff. Measure 48 includes a 4:3 ratio in the grand staff and 5:4 ratios in the bottom two staves. Measure 49 includes a 4:3 ratio in the grand staff. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *p* and *f*.

Measure 46: Treble staff has a half note B-flat, a quarter rest, a half note A-flat, a quarter rest, a half note G-flat, and a quarter rest. Bass staff has a half note B-flat, a quarter rest, a half note A-flat, a quarter rest, a half note G-flat, and a quarter rest. Grand staff has a 3:2 ratio in the bass staff.

Measure 47: Treble staff has a half note B-flat, a quarter rest, a half note A-flat, a quarter rest, a half note G-flat, and a quarter rest. Bass staff has a half note B-flat, a quarter rest, a half note A-flat, a quarter rest, a half note G-flat, and a quarter rest. Grand staff has a 3:2 ratio in the bass staff.

Measure 48: Treble staff has a half note B-flat, a quarter rest, a half note A-flat, a quarter rest, a half note G-flat, and a quarter rest. Bass staff has a half note B-flat, a quarter rest, a half note A-flat, a quarter rest, a half note G-flat, and a quarter rest. Grand staff has a 4:3 ratio in the bass staff. Bottom staves have 5:4 ratios.

Measure 49: Treble staff has a half note B-flat, a quarter rest, a half note A-flat, a quarter rest, a half note G-flat, and a quarter rest. Bass staff has a half note B-flat, a quarter rest, a half note A-flat, a quarter rest, a half note G-flat, and a quarter rest. Grand staff has a 4:3 ratio in the bass staff. Bottom staves have 5:4 ratios.

5 Temple Blocks,
hard mallets

f-f menacing

ff

5:4

3:2

5:4

3:2

5:4

7:5

7:5

7:5

7:5

42
49

f sempre

mp pastoral

5:4

5:3

3:2

3:2

3:2

3:2

5:4

51

51

5:4

5:3

5:4

5:4

4:3

3:2

3:2

3:2

3:2

44

52

4 Suspended Cymbals
(soft mallets)

p slightly more
than sstrings

ppp! a
distant
shimmer

niente

p misterioso

ppp! a distant shimmer

ppp! a distant shimmer

5:4 6:4 4:3 5:4 5:4 7:4 7:4 7:4 7:4 8:5 3:2

53

spirited again

45

46

54

p

fff

f again

mp pastoral

ff rinforzando

ppp! a distant shimmer

ppp! a distant shimmer

5:4

5:4

5:4

5:4

3:2

3:2

3:2

3:2

55

55

mp

p

mp pastoral

ff rinforzando

3:2

5:4

5:4

5:4

5:4

5:4

The musical score consists of four systems. The first system (measures 55-56) features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system (measures 57-58) continues the melodic and harmonic development. The third system (measures 59-60) includes a grand staff with a piano part and a vocal line. The fourth system (measures 61-62) continues the piano part. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo and mood are indicated by the markings *mp pastoral* and *ff rinforzando*. The time signature is 5:4.

56

56

The Shepherd's Song

ppp!

ff

mp pastoral

ff

57

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The vocal line is written on a single staff with a treble clef. The score begins at measure 57. The piano part features complex rhythms, including 6:4, 6:5, and 3:2 time signatures. The vocal line includes the word "niente" with a fermata. The piano part includes the instruction "rinforzando" and the phrase "increasingly reckless".

6:4 6:5 6:4

3:2

niente

increasingly reckless

5:4 5:4

5:4 5:4 5:4

rinforzando

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

59

59

51

The musical score consists of five systems. The first system has a treble clef staff with notes G#4, A#4, B4, C5, D5, E5, F#5, G#5, A#5, B5, C6, D6, E6, F#6, G#6, A#6, B6, C7, D7, E7, F#7, G#7, A#7, B7, C8, D8, E8, F#8, G#8, A#8, B8, C9, D9, E9, F#9, G#9, A#9, B9, C10, D10, E10, F#10, G#10, A#10, B10, C11, D11, E11, F#11, G#11, A#11, B11, C12, D12, E12, F#12, G#12, A#12, B12, C13, D13, E13, F#13, G#13, A#13, B13, C14, D14, E14, F#14, G#14, A#14, B14, C15, D15, E15, F#15, G#15, A#15, B15, C16, D16, E16, F#16, G#16, A#16, B16, C17, D17, E17, F#17, G#17, A#17, B17, C18, D18, E18, F#18, G#18, A#18, B18, C19, D19, E19, F#19, G#19, A#19, B19, C20, D20, E20, F#20, G#20, A#20, B20, C21, D21, E21, F#21, G#21, A#21, B21, C22, D22, E22, F#22, G#22, A#22, B22, C23, D23, E23, F#23, G#23, A#23, B23, C24, D24, E24, F#24, G#24, A#24, B24, C25, D25, E25, F#25, G#25, A#25, B25, C26, D26, E26, F#26, G#26, A#26, B26, C27, D27, E27, F#27, G#27, A#27, B27, C28, D28, E28, F#28, G#28, A#28, B28, C29, D29, E29, F#29, G#29, A#29, B29, C30, D30, E30, F#30, G#30, A#30, B30, C31, D31, E31, F#31, G#31, A#31, B31, C32, D32, E32, F#32, G#32, A#32, B32, C33, D33, E33, F#33, G#33, A#33, B33, C34, D34, E34, F#34, G#34, A#34, B34, C35, D35, E35, F#35, G#35, A#35, B35, C36, D36, E36, F#36, G#36, A#36, B36, C37, D37, E37, F#37, G#37, A#37, B37, C38, D38, E38, F#38, G#38, A#38, B38, C39, D39, E39, F#39, G#39, A#39, B39, C40, D40, E40, F#40, G#40, A#40, B40, C41, D41, E41, F#41, G#41, A#41, B41, C42, D42, E42, F#42, G#42, A#42, B42, C43, D43, E43, F#43, G#43, A#43, B43, C44, D44, E44, F#44, G#44, A#44, B44, C45, D45, E45, F#45, G#45, A#45, B45, C46, D46, E46, F#46, G#46, A#46, B46, C47, D47, E47, F#47, G#47, A#47, B47, C48, D48, E48, F#48, G#48, A#48, B48, C49, D49, E49, F#49, G#49, A#49, B49, C50, D50, E50, F#50, G#50, A#50, B50, C51, D51, E51, F#51, G#51, A#51, B51, C52, D52, E52, F#52, G#52, A#52, B52, C53, D53, E53, F#53, G#53, A#53, B53, C54, D54, E54, F#54, G#54, A#54, B54, C55, D55, E55, F#55, G#55, A#55, B55, C56, D56, E56, F#56, G#56, A#56, B56, C57, D57, E57, F#57, G#57, A#57, B57, C58, D58, E58, F#58, G#58, A#58, B58, C59, D59, E59, F#59, G#59, A#59, B59, C60, D60, E60, F#60, G#60, A#60, B60, C61, D61, E61, F#61, G#61, A#61, B61, C62, D62, E62, F#62, G#62, A#62, B62, C63, D63, E63, F#63, G#63, A#63, B63, C64, D64, E64, F#64, G#64, A#64, B64, C65, D65, E65, F#65, G#65, A#65, B65, C66, D66, E66, F#66, G#66, A#66, B66, C67, D67, E67, F#67, G#67, A#67, B67, C68, D68, E68, F#68, G#68, A#68, B68, C69, D69, E69, F#69, G#69, A#69, B69, C70, D70, E70, F#70, G#70, A#70, B70, C71, D71, E71, F#71, G#71, A#71, B71, C72, D72, E72, F#72, G#72, A#72, B72, C73, D73, E73, F#73, G#73, A#73, B73, C74, D74, E74, F#74, G#74, A#74, B74, C75, D75, E75, F#75, G#75, A#75, B75, C76, D76, E76, F#76, G#76, A#76, B76, C77, D77, E77, F#77, G#77, A#77, B77, C78, D78, E78, F#78, G#78, A#78, B78, C79, D79, E79, F#79, G#79, A#79, B79, C80, D80, E80, F#80, G#80, A#80, B80, C81, D81, E81, F#81, G#81, A#81, B81, C82, D82, E82, F#82, G#82, A#82, B82, C83, D83, E83, F#83, G#83, A#83, B83, C84, D84, E84, F#84, G#84, A#84, B84, C85, D85, E85, F#85, G#85, A#85, B85, C86, D86, E86, F#86, G#86, A#86, B86, C87, D87, E87, F#87, G#87, A#87, B87, C88, D88, E88, F#88, G#88, A#88, B88, C89, D89, E89, F#89, G#89, A#89, B89, C90, D90, E90, F#90, G#90, A#90, B90, C91, D91, E91, F#91, G#91, A#91, B91, C92, D92, E92, F#92, G#92, A#92, B92, C93, D93, E93, F#93, G#93, A#93, B93, C94, D94, E94, F#94, G#94, A#94, B94, C95, D95, E95, F#95, G#95, A#95, B95, C96, D96, E96, F#96, G#96, A#96, B96, C97, D97, E97, F#97, G#97, A#97, B97, C98, D98, E98, F#98, G#98, A#98, B98, C99, D99, E99, F#99, G#99, A#99, B99, C100, D100, E100, F#100, G#100, A#100, B100, C101, D101, E101, F#101, G#101, A#101, B101, C102, D102, E102, F#102, G#102, A#102, B102, C103, D103, E103, F#103, G#103, A#103, B103, C104, D104, E104, F#104, G#104, A#104, B104, C105, D105, E105, F#105, G#105, A#105, B105, C106, D106, E106, F#106, G#106, A#106, B106, C107, D107, E107, F#107, G#107, A#107, B107, C108, D108, E108, F#108, G#108, A#108, B108, C109, D109, E109, F#109, G#109, A#109, B109, C110, D110, E110, F#110, G#110, A#110, B110, C111, D111, E111, F#111, G#111, A#111, B111, C112, D112, E112, F#112, G#112, A#112, B112, C113, D113, E113, F#113, G#113, A#113, B113, C114, D114, E114, F#114, G#114, A#114, B114, C115, D115, E115, F#115, G#115, A#115, B115, C116, D116, E116, F#116, G#116, A#116, B116, C117, D117, E117, F#117, G#117, A#117, B117, C118, D118, E118, F#118, G#118, A#118, B118, C119, D119, E119, F#119, G#119, A#119, B119, C120, D120, E120, F#120, G#120, A#120, B120, C121, D121, E121, F#121, G#121, A#121, B121, C122, D122, E122, F#122, G#122, A#122, B122, C123, D123, E123, F#123, G#123, A#123, B123, C124, D124, E124, F#124, G#124, A#124, B124, C125, D125, E125, F#125, G#125, A#125, B125, C126, D126, E126, F#126, G#126, A#126, B126, C127, D127, E127, F#127, G#127, A#127, B127, C128, D128, E128, F#128, G#128, A#128, B128, C129, D129, E129, F#129, G

52

60

This musical score is written for a piece with multiple staves. The notation includes various rhythmic values and time signatures, indicating a complex, possibly non-Western, musical style.

The score is organized into four main systems, each with two staves (treble and bass clef). The first system (measures 52-59) is mostly empty, with a few notes in the bass staff. The second system (measures 60-67) contains the main melodic and harmonic material. The third system (measures 68-75) continues the piece, and the fourth system (measures 76-83) concludes the section.

Key features of the notation include:

- Time Signatures:** 5:4, 6:4, 4:3, and 7:4 are indicated above the notes.
- Rhythmic Values:** Notes are marked with various rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests.
- Accents and Dynamics:** Accents (marked with a small 'a') and dynamics (marked with 'f' for fortissimo) are used to emphasize certain notes.
- Groupings:** Brackets and slurs are used to group notes and indicate phrasing.
- Staff Layout:** The staves are arranged in a vertical column, with the first staff at the top and the last staff at the bottom.

61

High suspended cymbal,
Four tom-toms

f

sempre accel possible

sempre accel possible

The musical score is divided into three systems. The first system features a single treble clef staff with a whole rest, and a single percussion staff with a whole rest followed by a rhythmic pattern of eighth notes marked with a forte (*f*) dynamic. The second system consists of a grand staff (treble and bass clefs) with complex rhythmic patterns in both hands, including various time signature changes (6:4, 5:4, 7:4, 6:4) and the instruction 'sempre accel possible'. The third system consists of two empty grand staves, also with the instruction 'sempre accel possible'. All staves conclude with a double bar line and a 12/8 time signature.

62

4 Suspended Cymbals

l.v.

sfz

ppp! a distant shimmer

f alla marcia, somewhat detached

mp pastoral

Allegretto ♩. = c. 56

ppp! a distant shimmer

ppp! a distant shimmer

Detailed description: The score is for a piece in 12/8 time. It begins with a snare drum part (labeled '4 Suspended Cymbals') and a piano accompaniment. The snare drum part starts with a half note followed by a quarter rest, then a quarter note, and finally a triplet of eighth notes. The piano accompaniment is in two systems. The first system has a treble and bass staff. The treble staff has a half note followed by a quarter rest, then a quarter note, and finally a triplet of eighth notes. The bass staff has a half note followed by a quarter rest, then a quarter note, and finally a triplet of eighth notes. The second system has a treble and bass staff. The treble staff has a half note followed by a quarter rest, then a quarter note, and finally a triplet of eighth notes. The bass staff has a half note followed by a quarter rest, then a quarter note, and finally a triplet of eighth notes. The tempo is marked 'Allegretto' with a quarter note equal to approximately 56 beats per minute. The dynamics range from *sfz* (fortissimo) to *ppp!* (pianissimo).

63

mp somewhat forlorn

ppp! a distant shimmer

legatissimo

ppp! a distant shimmer

ppp! a distant shimmer

This musical score is arranged in three systems. The first system consists of a single treble clef staff with a whole rest. The second system is a grand staff (treble and bass clefs) with whole rests in both staves. The third system is also a grand staff, but it contains musical notation. The treble staff begins with a melodic line marked 'detached again' and a bracket indicating a 5:4 ratio. The bass staff provides a harmonic accompaniment. The fourth system consists of two staves, both with whole rests. The fifth system is a grand staff with rhythmic notation (quarter and eighth notes) in both staves.

detached again

5:4

65

This musical score is for a piano and percussion ensemble. It consists of five staves. The top two staves are for a percussion instrument, likely a snare drum, indicated by the 'H' symbol. The middle two staves are for the piano, with a grand brace on the left. The bottom staff is an additional piano part. The music is in 2/4 time. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The melody starts with a half note chord, followed by a series of eighth notes, and ends with a half note chord. The accompaniment consists of a steady eighth-note pattern. Dynamics include piano (*p*) and forte (*f*). A 5:4 ratio is indicated above the final measure of the piano part.

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

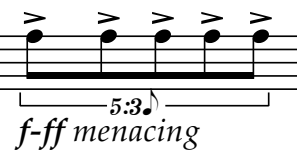
997

998

999

1000

5 Temple Blocks,
hard mallets



legatissimo

detached

ff



67

The image displays a musical score for three systems. The first system includes a snare drum part and a piano part. The snare drum part features a 6:4 triplet and a 5:3 triplet. The piano part is empty. The second system features a piano part with a forte (ff) dynamic, a 3:2 triplet, and a detached (f (detached)) section. The snare drum part is empty. The third system features a piano part with a 6:4 triplet and a 3:2 triplet. The snare drum part is empty.

67

6:4

5:3

ff

3:2

f (detached)

6:4

3:2

6:4

4 Suspended
Cymbals

ppp! a distant shimmer

legatissimo

5:4

5:4

5:4

5:4

5:4

4:3

5:4

ppp! a distant shimmer

ppp! a distant shimmer

3:2

3:2

3:2

69

The image displays three systems of musical notation. The first system consists of a single staff with a treble clef, containing a whole rest. The second system is a piano arrangement with a grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The right hand includes a section marked "detached" with a 6:4 time signature, followed by a trill. The left hand includes a section with a 3:2 time signature. The third system is a violin part with a single staff and a treble clef, featuring a melodic line with a 4:3 time signature and a 3:2 time signature.

detached

6:4

6:4

6:4

tr

3:2

3:2

3:2

4:3

3:2

62
70

This musical score page contains measures 62 through 70. It features a piano part with grand staff notation and two string parts (violin and cello) in single staves. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. The string parts provide harmonic support with sustained chords and moving lines. Measure 62 includes a dynamic marking of *f* and the instruction *somewhat detached*. The score includes various musical notations such as slurs, ties, and articulation marks. The key signature has one flat, and the time signature is 4/4.

f somewhat detached

4:3

4:3

7

3:2

6:5

3:2

71

This musical score system, labeled 71, consists of five staves. The first two staves are for a vocal line, both of which are currently empty. The third and fourth staves form a grand staff for piano accompaniment. The piano part begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The right hand of the piano part features a series of chords and dyads, with a slur spanning the first four measures. The left hand plays a more active role, starting with a series of eighth notes and then moving into a more complex, rhythmic pattern. There are two measures marked with a '4:3' time signature, indicating a change in the tempo or a specific rhythmic pattern. The fifth staff is another empty vocal line.

Flexatone

*mf**ff**attacca**legatissimo**sfz**sfz*

2. Cannot Go

L'istesso tempo ♩ = 84

Electric Organ

ppp!

Using a swell pedal or volume control, fade the sound down to nothing, even if this means missing some notes. The same technique should be used for subsequent fade-ins and fade-outs.

very free and expansive throughout, rhythmic relationship to organ approximate

Voice

The night _____ is dar-ken-ing round me, The

f *mf* *f*

Perc.

E. Org.

niente

Voice

wild _____ winds _____ cold - ly blow _____

(molto)

Perc.

Four suspended cymbals, soft mallets

ppp!

a little strident, but mezza voce *very free*

Voice

But _____ a ty-rant spell has bound _____ me _____

mp *mf* *f subito mp*

Perc.

E. Org.

niente

still full voice, but 'veiled'

Voice

And I can-not can-not go

mf

Perc.

Flexatone

p *p* *mp* *f (max)*

E. Org.

pppp!

different character to 'But a tyrant'
freer and more flexible

Voice

The gi - ant trees are ben - ding Their bare boughs weighed _____

mp *mf*

E. Org.

niente

Voice

with snow; The storm is fast des

pp *p*

E. Org.

niente *pppp!* niente

Voice

cen-ding; And yet I can - not go.

pp

Whip

Perc.

poco sfz sempre *sfz* *poco sfz*

Voice

Clouds be-yond clouds a-bove me, wastes be-yond wastes be-low;

mf *subito p* *mp* *f*

(poco)

Crumpling paper

Perc.

mf

Voice

But no-thing dread can move me; I will not can-not go

f *f*

Perc.

irregular crumpling, reasonably prominent, allowing for some dynamic variation

Transition (Movement 2 to Movement 3)

Speaker (*using microphone*): I have been happy in Brussels because I have always been fully occupied with the employments that I like—Emily is making rapid progress in French, German, Music and Drawing—Monsieur & Madame Heger begin to recognise the valuable points of her character under her singularities.

If the national character of the Belgians is to be measured by the character of most of the girls in this school, it is a character singularly cold, selfish, animal and inferior—they are besides very mutinous and [difficult for the teachers to manage—and their principles are rotten to the core—we avoid them—which is not difficult to do—as we have the brand of Protestantism and Anglicism upon us.]

[The percussionist should continue making irregular sounds with the crumpling paper from the end of the second piece. From the first word 'difficult' above, the percussion shifts suddenly to the material below, in a frenzied manner. The speaker should continue the same tone and basic rhythm as before, so as not to suggest any shift in delivery other than raising her voice and shouting (and using the microphone) more to try and be heard over the percussion.]

The rhythms for the speaker are very approximate, and only a rough guide. If the percussionist reaches the end of their part before the speaker does, they should improvise in the same manner. Whatever happens, the percussionist should stop very soon after the final 'upon us']

Fast and furious ♩ = 144

Voice

dif - fi - cult for the tea - chers to man - age

Fast and furious ♩ = 144

2 Kettles,
2 Pans,
2 Tea Trays

ff furioso

2

and their prin - ci - ples are rot - ten to the core

6:4

5:4

3

we av-oid them which is not dif-fi cult to do as we have the brand of Pro tes-tant-is

6:4

7:4

6:4

7:4

(ff)

5

m and Ang-li-ci-sm u-pon us

6:4

7:4

ffff possible

Microphone down, off.

Short pause
(5"-10")
before
Movement 3

3. Cold, selfish, animal and inferior

Allegro non troppo (♩ = 104 or more if possible)

Soprano Solo

Violin

Violoncello

Piano

Allegro non troppo (♩ = 104 or more if possible)

ff

mp pastoral (sempre)

tr

The first system of the musical score includes staves for Soprano Solo, Violin, Violoncello, and Piano. The tempo is 'Allegro non troppo' with a quarter note equal to 104 or more beats. The piano part features a forte (ff) melody in the right hand and a mezzo-piano (mp) pastoral accompaniment in the left hand. A trill (tr) is marked on the piano's right hand.

2

tr

mp pastoral (sempre)

The second system of the musical score continues the piano part from the first system. The tempo remains 'Allegro non troppo'. The piano part continues with the forte (ff) melody and mezzo-piano (mp) pastoral accompaniment. A trill (tr) is marked on the piano's right hand.

Violin 3

f-ff sempre - sprightly, brilliant, gallant

mp pastoral

Rehearsal mark 3

4

f sempre

Rehearsal mark 4

Rehearsal mark 5

5

pizz. *arco*

Rehearsal mark 5

Rehearsal mark 6

72

6 pizz.

11:8

11

7 arco

5:4

10:9

11:8

11:8

trill

9

6:5

11:8

trill

10

Measures 10-11 of a musical score. Measure 10 features a treble staff with a whole note chord and a bass staff with a half note chord. Measure 11 features a treble staff with a whole note chord and a bass staff with a half note chord. The bass staff in measure 11 has a bracketed section of 11:8.

11

Measures 11-12 of a musical score. Measure 11 features a treble staff with a whole note chord and a bass staff with a half note chord. Measure 12 features a treble staff with a whole note chord and a bass staff with a half note chord. The bass staff in measure 12 has a bracketed section of 11:8.

12

Violin

Cello

(f-ff)

*f-ff sempre
brilliant,
bold*

Measures 12-13 of a musical score. Measure 12 features a violin staff with a whole note chord and a cello staff with a whole note chord. Measure 13 features a violin staff with a whole note chord and a cello staff with a whole note chord. The violin staff in measure 13 has a bracketed section of 6:5. The cello staff in measure 13 has a bracketed section of 5:4. The bass staff in measure 13 has a bracketed section of 11:8.

74

13

Measures 12 and 13 of a musical score. Measure 12 (labeled 13) is in bass clef with a key signature of two sharps (F# and C#). It contains a complex rhythmic pattern with eighth and sixteenth notes. Measure 13 (labeled 14) is in treble clef and contains a similar complex rhythmic pattern. The bottom staff is a grand staff (treble and bass clefs) with a key signature of two sharps. It contains a complex rhythmic pattern with eighth and sixteenth notes, including a 7-measure rest and a 10-measure rest.

14

Measures 14 and 15 of a musical score. Measure 14 (labeled 14) is in treble clef and contains a complex rhythmic pattern with eighth and sixteenth notes. Measure 15 (labeled 15) is in bass clef and contains a complex rhythmic pattern with eighth and sixteenth notes. The bottom staff is a grand staff (treble and bass clefs) with a key signature of two sharps. It contains a complex rhythmic pattern with eighth and sixteenth notes, including a 7:6 ratio and a 5:4 ratio.

15 *(tr)*

11:8

(f-ff)

This system contains measures 15 and 16. Measure 15 features a treble staff with a trill on a half note, a bass staff with a whole rest, and a grand staff with a complex accompaniment. Measure 16 continues the accompaniment in the grand staff. A dynamic marking of *(f-ff)* is placed below the grand staff in measure 16. A bracket labeled 11:8 spans the grand staff in measure 16.

16

11:8

11:8

This system contains measures 17 and 18. Measure 17 features a treble staff with a whole rest, a bass staff with a melodic line, and a grand staff with a complex accompaniment. Measure 18 continues the accompaniment in the grand staff. Two brackets labeled 11:8 are present: one spanning the grand staff in measure 18, and another spanning the bass staff in measure 18.

76

17

System 17 (Measures 76-77). The system consists of three staves. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The middle staff (bass clef) is mostly empty, with a few chords in measures 76 and 77. The bottom staff (bass clef) contains a complex accompaniment with chords and moving lines, featuring a triplet of eighth notes in measure 76. A rehearsal mark "11:8" is placed above the bottom staff, spanning from the beginning of measure 76 to the end of measure 77.

18

System 18 (Measures 78-79). The system consists of three staves. The top staff (treble clef) is mostly empty, with a few notes in measure 79. The middle staff (bass clef) contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 78. The bottom staff (bass clef) contains a complex accompaniment with chords and moving lines, featuring a triplet of eighth notes in measure 78. A rehearsal mark "11:8" is placed below the bottom staff, spanning from the beginning of measure 78 to the end of measure 79. A trill ornament is indicated at the end of measure 79.

19 77

This system contains measures 19 through 77. It features four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The music is written in a key with one sharp (F#) and a common time signature. The upper system contains melodic lines with various note values and rests. The lower system contains harmonic accompaniment with chords and single notes. A bracket labeled "11:8" spans the first two measures of the lower system.

20

This system contains measures 20 through 77. It features four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The music continues from the previous system. The upper system contains melodic lines with various note values and rests. The lower system contains harmonic accompaniment with chords and single notes. A bracket labeled "11:8" spans the first two measures of the lower system.

78

21

First system (measures 21-22): Treble and bass staves. Measure 21 features a complex melodic line in the treble and a more active bass line. Measure 22 shows a continuation of the melodic themes. Second system (measures 23-24): Treble and bass staves. Measure 23 has a rest in the treble and a melodic line in the bass. Measure 24 features a melodic line in the treble and a bass line with a double bar line and a repeat sign. Third system (measures 25-26): Treble and bass staves. Measure 25 has a rest in the treble and a melodic line in the bass. Measure 26 features a melodic line in the treble and a bass line with a double bar line and a repeat sign. The system is marked with a 11:8 ratio.

22

First system (measures 27-28): Treble and bass staves. Measure 27 features a melodic line in the treble and a bass line with a double bar line and a repeat sign. Measure 28 has a melodic line in the treble and a bass line with a double bar line and a repeat sign. Second system (measures 29-30): Treble and bass staves. Measure 29 has a melodic line in the treble and a bass line with a double bar line and a repeat sign. Measure 30 features a melodic line in the treble and a bass line with a double bar line and a repeat sign. The system is marked with a 11:8 ratio.

23

11:8

24

11:8

11:8

6:4

6:4

6:4

6:4

11:8

6:4

11:8

7:6

7:6

7:6

27

Musical score for measures 27-28. The score is written for four staves: two for the upper system and two for the lower system. The upper system consists of a treble staff and a bass staff. The lower system also consists of a treble staff and a bass staff. The key signature is one sharp (F#). The time signature is 11:8. The score includes various musical notations such as notes, rests, and accidentals. A bracket labeled '6' is placed over a group of notes in the upper system's bass staff. Another bracket labeled '6' is placed over a group of notes in the lower system's bass staff. A bracket labeled '11:8' is placed over a group of notes in the lower system's treble staff. A bracket labeled '11:8' is placed over a group of notes in the lower system's bass staff.

28

Continuation of the musical score for measures 28-29. The score is written for four staves: two for the upper system and two for the lower system. The upper system consists of a treble staff and a bass staff. The lower system also consists of a treble staff and a bass staff. The key signature is one sharp (F#). The time signature is 11:8. The score includes various musical notations such as notes, rests, and accidentals. A bracket labeled '3' is placed over a group of notes in the upper system's bass staff. A bracket labeled '11:8' is placed over a group of notes in the lower system's treble staff. A bracket labeled '11:8' is placed over a group of notes in the lower system's bass staff.

82

29

musical score for measures 82-89, starting at measure 29. The score is written for a grand staff (treble and bass clefs). The key signature has one sharp (F#). The time signature is 6/4. The notation includes a 6/4 time signature marking, a 6:4 ratio marking, and a 11:8 ratio marking. The word "pizz" (pizzicato) is written above the staff, and "arco" (arco) is written below the staff. The music features a complex melodic line in the treble clef and a more rhythmic line in the bass clef.

30

musical score for measures 90-97, starting at measure 30. The score is written for a grand staff (treble and bass clefs). The key signature has one sharp (F#). The time signature is 6/4. The notation includes a 6/4 time signature marking, a 6:4 ratio marking, and a 11:8 ratio marking. The word "pizz" (pizzicato) is written above the staff, and "arco" (arco) is written below the staff. The music features a complex melodic line in the treble clef and a more rhythmic line in the bass clef.

31

3:2 6:4 6:4 pizz arco

11:8

This system contains measures 31 and 32. Measure 31 features a complex melodic line in the treble clef with a 3:2 ratio bracketed under the first half and 6:4 ratios bracketed under the subsequent two halves. The bass clef has a 3:2 ratio bracketed under the first half. Measure 32 begins with a rest in the treble clef, followed by a melodic line in the bass clef with an 11:8 ratio bracketed over the first half. The notation includes various accidentals (sharps, flats, naturals) and articulation marks like accents and slurs. The words 'pizz' and 'arco' are written above the treble clef staff in measure 32.

32

3:2 6:4 6:4 pizz arco

3:2 3:2 3:2 3:2

11:8

This system continues measures 31 and 32. Measure 31 has a 3:2 ratio bracketed under the first half and 6:4 ratios bracketed under the subsequent two halves. Measure 32 features a complex melodic line in the treble clef with a 3:2 ratio bracketed under the first half and 6:4 ratios bracketed under the subsequent two halves. The bass clef has a 3:2 ratio bracketed under the first half and 6:4 ratios bracketed under the subsequent two halves. The notation includes various accidentals (sharps, flats, naturals) and articulation marks like accents and slurs. The words 'pizz' and 'arco' are written above the treble clef staff in measure 32.

Musical score for measures 33-34. The score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#). Measure 33 features a complex, fast-moving melody in the treble staff with many beamed sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Measure 34 shows a continuation of the melody, with a long, sustained note in the treble staff. A bracket labeled "11:8" spans the duration of the melody in measure 34. Another bracket labeled "11:8" is located below the bass staff in measure 34, indicating a specific rhythmic or melodic segment.

Musical score for measures 35-36. The score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#). Measure 35 features a complex, fast-moving melody in the treble staff with many beamed sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Measure 36 shows a continuation of the melody, with a long, sustained note in the treble staff. A bracket labeled "3:2" spans the duration of the melody in measure 36. A bracket labeled "11:8" is located below the bass staff in measure 36, indicating a specific rhythmic or melodic segment.

35

85

11:8

This system contains measures 35 and 36. Measure 35 features a treble staff with a half note G#4, a quarter note F#4, and a half note E4, all beamed together. The bass staff has a continuous eighth-note pattern. Measure 36 has a treble staff with a half note G#4, a quarter note F#4, and a half note E4, all beamed together. The bass staff has a continuous eighth-note pattern. A bracket labeled '11:8' spans the end of measure 35 and the beginning of measure 36.

36

6:4

6:4

8:7

11:8

This system contains measures 36 and 37. Measure 36 features a treble staff with a half note G#4, a quarter note F#4, and a half note E4, all beamed together. The bass staff has a continuous eighth-note pattern. Measure 37 has a treble staff with a half note G#4, a quarter note F#4, and a half note E4, all beamed together. The bass staff has a continuous eighth-note pattern. A bracket labeled '6:4' spans the end of measure 36 and the beginning of measure 37. Another bracket labeled '6:4' spans the end of measure 37 and the beginning of measure 38. A bracket labeled '8:7' spans the end of measure 36 and the beginning of measure 37. A bracket labeled '11:8' spans the end of measure 35 and the beginning of measure 36.

ff

ff

ff

ff

Andante sostenuto ♩ = 52

p tender

p softly accompanying

Andante sostenuto ♩ = 52

pppp!

42

Voice

Ah___ ri - torna e -

light, slightly detached

(p sempre)

46

tà_____ del' o - ro, al - la ter - ra ab ban-don - a - ta se no

pppp

musical score for measures 50-53. The vocal line (treble clef) contains the lyrics: "fosto im-mag-i - na - - ta nel sog - nar fe - li - i -". The piano accompaniment (grand staff) features a complex texture with many beamed sixteenth and thirty-second notes. A dynamic marking of *p-mp espressivo* is present in measure 52.

musical score for measures 54-57. The vocal line (treble clef) contains the lyrics: "tà nel sog - nar nel sog - nar fe - li - ci -". The piano accompaniment (grand staff) continues with complex textures. A dynamic marking of *ppp* is present in measure 54, and a tempo marking of *poco rit.* appears in measure 56.

58 **a tempo**

Score for measures 58-59. The vocal line (treble clef) has a key signature of one sharp (F#) and a common time signature. The lyrics are: "tà fuil mon - - do allor fe -". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The right hand has a complex melodic line with many accidentals. The left hand has a simpler line. The piano part is marked "a tempo". At the end of measure 59, there is a triple repeat sign with the instruction "ppp".

tà fuil mon - - do allor fe -

a tempo

ppp

60

Score for measures 60-61. The vocal line (treble clef) has a key signature of one sharp (F#) and a common time signature. The lyrics are: "li - ce cheun te - - nero ar - bo -". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The right hand has a complex melodic line with many accidentals. The left hand has a simpler line. The piano part is marked "a tempo".

li - ce cheun te - - nero ar - bo -

a tempo

scel - lo un lim - - pi - do ru -

ppp

This musical system covers measures 62 and 63. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "scel - lo un lim - - pi - do ru -". The piano accompaniment consists of two staves (treble and bass clef). In measure 62, the right hand plays a complex, rapid sixteenth-note pattern, while the left hand plays a simpler accompaniment. In measure 63, the right hand continues with a similar pattern, and the left hand has a few notes. A dynamic marking of *ppp* (pianissimo) is placed below the piano staves in measure 63. A wavy line indicates a fermata or a specific performance instruction in the piano part.

scel - lo le genti a - li - men - tò _____ le

This musical system covers measures 64, 65, and 66. The vocal line continues with the lyrics "scel - lo le genti a - li - men - tò _____ le". The piano accompaniment continues with complex sixteenth-note patterns in the right hand and simpler accompaniment in the left hand. The system ends with a long horizontal line under the word "tò", indicating a continuation or a specific performance instruction.

Brief pause
(10"-12")

67

gen - ti al - i men - tò

ppp

4. And pleasures banish pain

*extremely free,
quasi senza tempo*

Slow, almost timeless ♩ = 40

Voice

There is a land
pp hushed and veiled
through to bar 9
(No microphone throughout
movement)

Slow, almost timeless ♩ = 40

Electric Organ

very free and expansive

Piano

pp

pppp!

Molto Ped

4

Voice

of pure _____ de - light_ Where

E. Org.

niente *ppp*

Pno.

pppp! *pp*

Measures 4 and 5 of a musical score. The Voice part has a melodic line with lyrics 'of pure _____ de - light_ Where'. The E. Org. part has a long note for 'niente' with a *ppp* dynamic. The Pno. part has a tremolo for 'pppp!' followed by a *pp* dynamic.

6

Voice

sain - - - ts Im - mor -

E. Org.

niente

Pno.

Measures 6 and 7 of a musical score. The Voice part has a melodic line with lyrics 'sain - - - ts Im - mor -'. The E. Org. part has a long note for 'niente'. The Pno. part has long notes.

8

Voice

- tal reign;

Pno.

p

5:4

11

poco accel.

dolce

mp

5:4

Slow Andante ♩ = 56
always flexible beat

14

Voice

In - fi - nite day ex -

mp

Pno.

19

Voice

cludes - the night And plea - sures ba - nish

Pno.

hold back a little 3:2

24

Voice

pain. There - on a throne how - daz - zling

E. Org.

niente ppp

Pno.

28

Voice

bright Th'ex al - ted_ Sa - - - viour

E. Org.

niente

Pno.

32

Voice

shi - nes

Pno.

35

almost timeless

Voice

And beams in -
pp hushed again

Pno.

pp

pppp!

Measure 35: Voice has a whole rest. Piano accompaniment has dense chords in the left hand and a few notes in the right hand. Dynamics: *pp*.

Measure 36: Voice has a whole rest. Piano accompaniment continues with dense chords in the left hand and notes in the right hand.

Measure 37: Voice has a half note. Piano accompaniment has dense chords in the left hand and notes in the right hand. Dynamics: *pppp!*.

38

Voice

ef - - - fa - ble de-light

Pno.

p

Measure 38: Voice has a half note. Piano accompaniment has dense chords in the left hand and notes in the right hand.

Measure 39: Voice has a half note. Piano accompaniment has dense chords in the left hand and notes in the right hand.

Measure 40: Voice has a half note. Piano accompaniment has dense chords in the left hand and notes in the right hand. Dynamics: *p*.

40

dreamy

Voice

On all - - - the heav'n -

Pno.

41

somewhat abrupt ending

10" pause before Movement 5

Voice

- ly minds

E. Org.

niente 5:4 p senza dim.

Pno.

pp ppp

5: Le Palais de la mort

Speaker (*slightly under-tempo, very enunciated tone of voice; with microphone for whole movement*): I have indeed had my ample share of trouble - But it has been the Lord's Will - and it is my duty to resign - My Only Son has died and soon after him, a beloved Daughter died also - For these things we may weep, since Christ himself wept over his dead friend - and also over the living inhabitants of Jerusalem - Yet, while we grieve, it should be without hope. [*Slight pause, 3"-5", before flute begins*]

Furioso ♩ = 112

Flute

f 7:5 *ff strident* 5:4

2

Fl.

5:4 6:5 4:3 8:7

5

Fl.

3:2 9:7 7:5 5:4

8

Fl.

10:7 9:6

5 Temple Blocks,
hard mallets

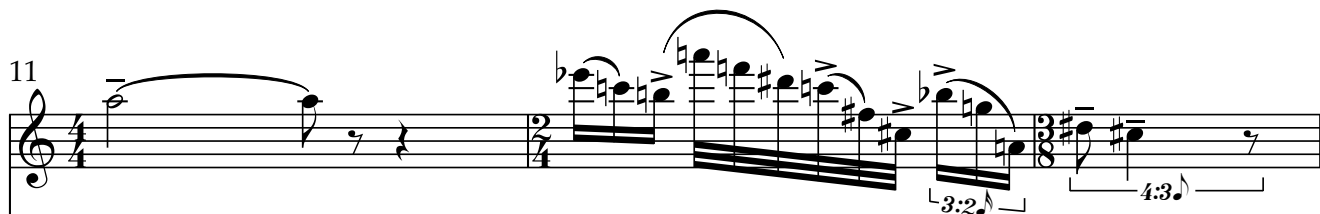
Perc.

3:2 5:4 3:2 *f-ff menacing*

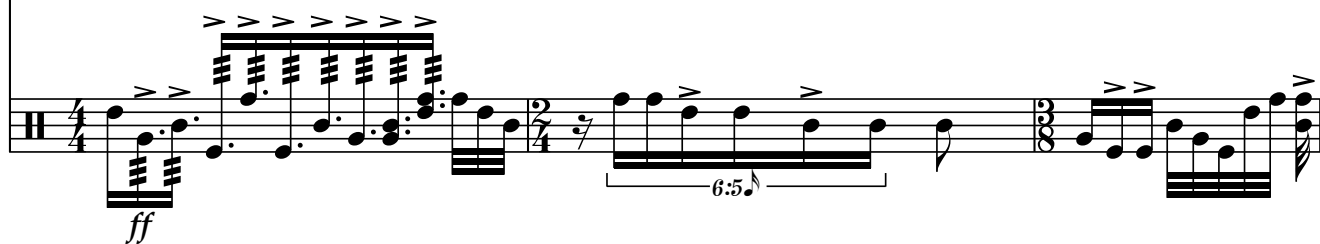
100

11

Fl.

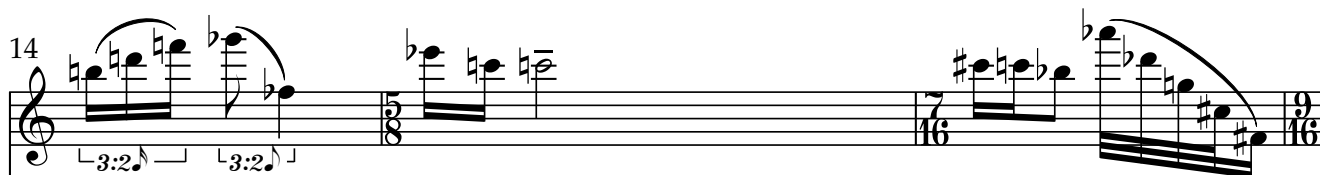


Perc.

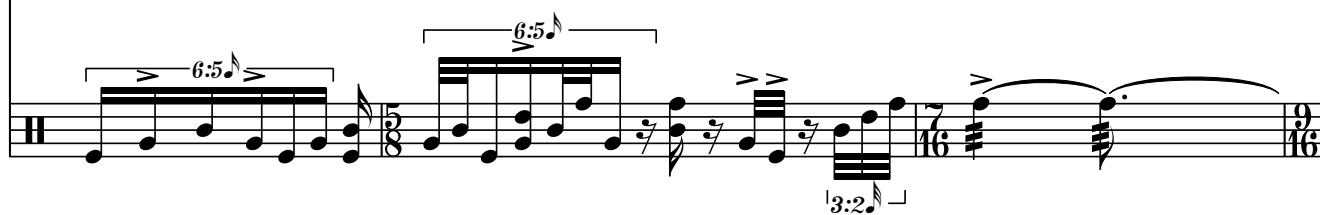


=

Fl.

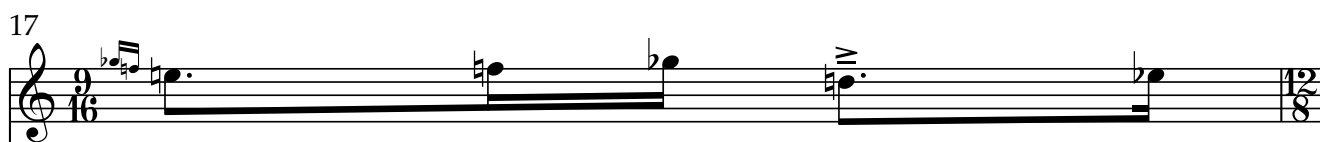


Perc.



=

Fl.



Perc.



Allegretto ♩ = c. 56

101

Fl. 18

ff sempre

7:5 7:5 5:4 5:4 6:5

Perc. To Thundersheet

Notes in square brackets can be omitted if found impractical

5:4 7:5

As if singing to oneself, though projected. Using microphone to ensure audibility.

Voice

mf-f

bon nie Doon, How can ye bloom

Throughout this movement, the organist can alter their volume to ensure the presence of their sound, so long as the effect remains of an instrument 'in the background'

E. Org.

p

Pno.

f alla marcia

tr

mp pastoral

102 Fl. 19

6:4 3:2

Thundersheet (start shaking at or before beginning of bar, so will sound as soon as possible afterwards)

Perc.

p

Voice

saw fresh_____ and fair

E. Org.

Pno.

tr

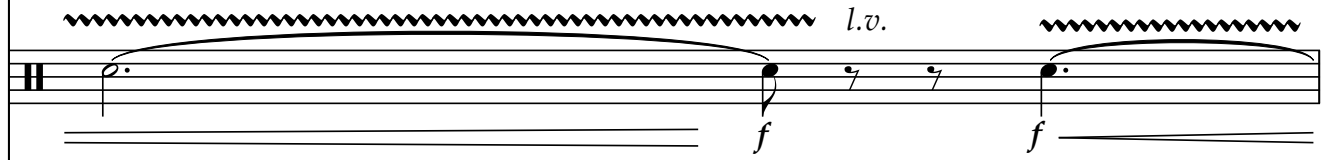
Detailed description: This is a page of a musical score, page 102, featuring five staves. The Flute (Fl.) staff at the top begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a 6:4 ratio bracketed under the first measure and a 3:2 ratio bracketed under the last measure. The Percussion (Perc.) staff has a single measure with a half note and a dynamic marking of *p*. The Voice staff shows a vocal line with the lyrics "saw fresh_____ and fair". The E. Org. (Electric Organ) staff consists of two staves (treble and bass clefs) with a melodic line. The Piano (Pno.) staff also has two staves (treble and bass clefs) with a complex accompaniment, including a trill marked *tr* in the right hand.

20

Fl.



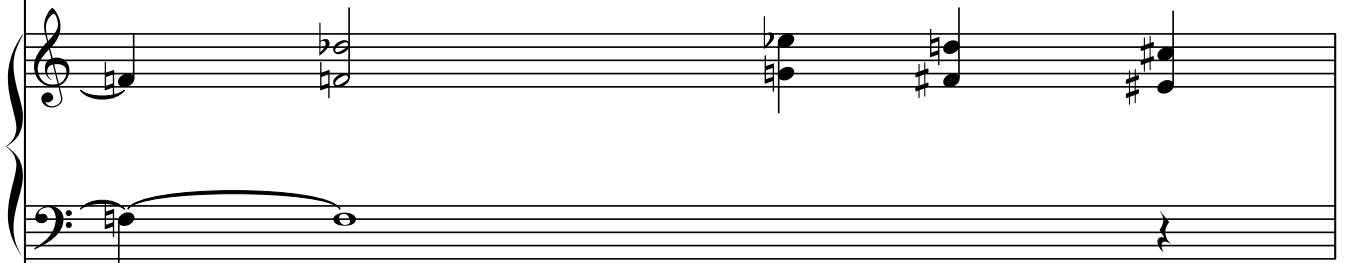
Perc.



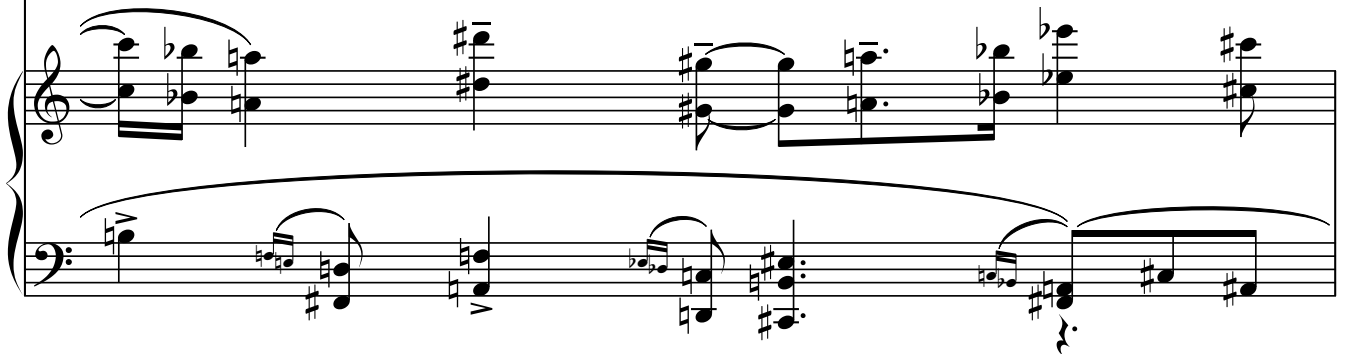
Voice



E. Org.



Pno.



104

Fl.

21

7:6 6:5

Perc.

l.v. *l.v.*

fff *ff* *fff* *mf-f continually waver*

Voice

And I _____ sae wea_ ry fu;_____

E. Org.

Pno.

f *f subito*

4:3 4:3 4:3

22 105

Fl.

5:4 *f*

Perc.

4 Tom-Toms,
Pedal Bass Drum

damp *ff* 6:4

Voice

— of care?

E. Org.

Pno.

f in waltz time

6:5 6:5 6:5 4:3

106 23

Fl.

Perc.

Voice

E. Org.

Pno.

Thou'lt break my heart_ thou war - bling bird

2 Gueros, different pitches

sfz

ff trying to cut through

4:3

3:2

3:2

5:4

5:4

5:4

106 23

Fl.

Perc.

Voice

E. Org.

Pno.

Thou'lt break my heart_ thou war - bling bird

2 Gueros, different pitches

sfz

ff trying to cut through

4:3

3:2

3:2

5:4

5:4

5:4

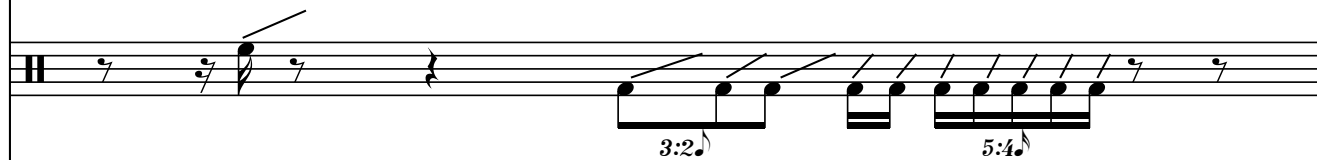
24

107

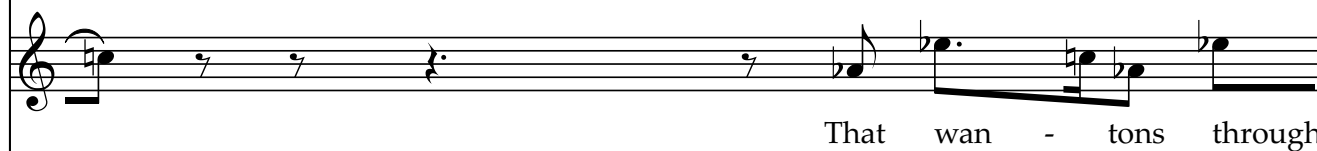
Fl.



Perc.



Voice



E. Org.



Pno.



25

Fl.

Perc.

Voice

the flower - ing thorn

E. Org.

Pno.

Vln.

Vc.

sfz

fff

fff

10:7

7:6

3:2

5:4

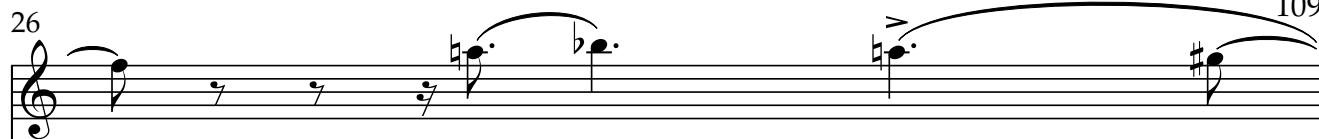
5:4

Detailed description of the musical score: The score is for measures 25 to 30. The Flute part (Fl.) starts with a melodic line in the treble clef. The Percussion part (Perc.) has a rhythmic pattern with eighth and sixteenth notes. The Voice part (Voice) sings the lyrics 'the flower - ing thorn'. The English Organ part (E. Org.) consists of two staves with chords and single notes. The Piano part (Pno.) has a complex texture with many sixteenth and thirty-second notes, including markings for 10:7 and 7:6. The Violin part (Vln.) and Viola part (Vc.) play a rhythmic pattern with markings for 3:2, 5:4, and 5:4. Dynamics include *sfz* (sforzando) and *fff* (fortissimo).

26

109

Fl.

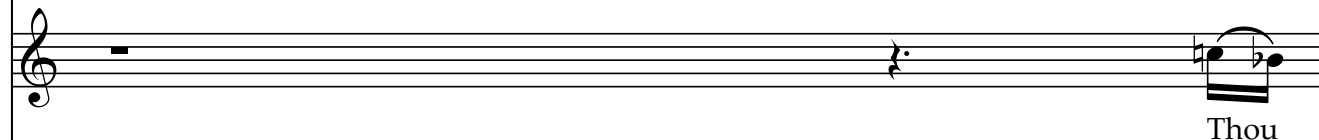


Xylophone

Perc.

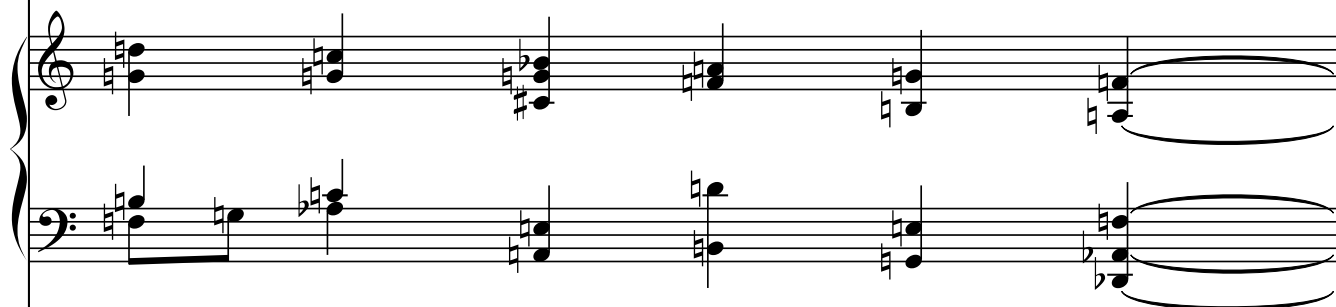
f menacing

Voice

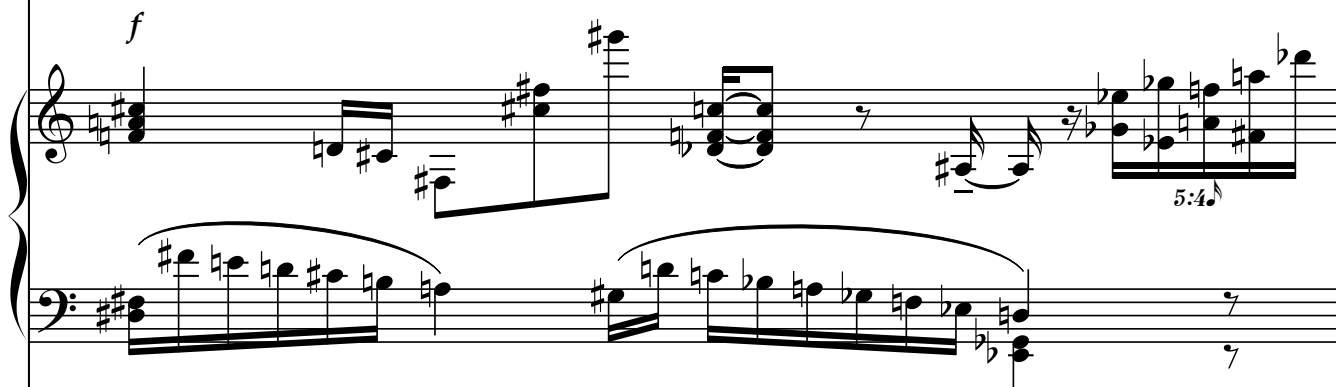


Thou

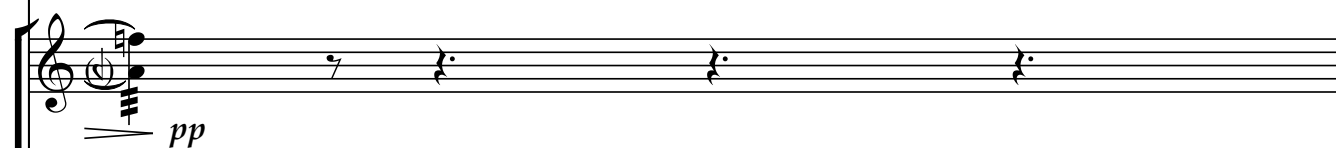
E. Org.



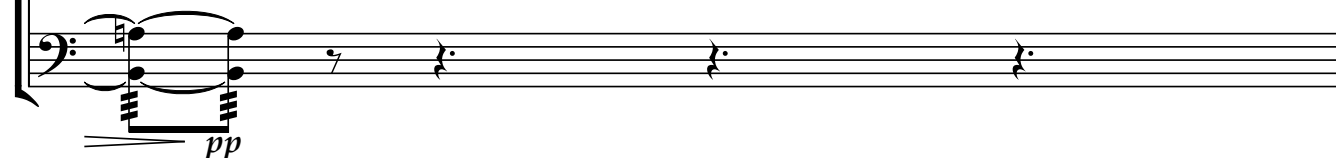
Pno.



Vln.



Vc.



Unobtrusively and without show, put flute down on chair and walk off stage

27

Fl.

Perc.

5 Temple Blocks,
hard mallets

ff

Voice

mind'st me of de -

E. Org.

Pno.

7:6

5:4

The musical score for measures 27-30 is as follows:

- Measure 27:** Flute (Fl.) has a grace note on G4. Percussion (Perc.) has a 7:6 ratio. E. Organ (E. Org.) has a chord of G4, B4, D5. Piano (Pno.) has a chord of G4, B4, D5.
- Measure 28:** Voice has the lyrics 'mind'st me of'. E. Organ (E. Org.) has a chord of G4, B4, D5. Piano (Pno.) has a 5:4 ratio.
- Measure 29:** Voice has the lyrics 'de -'. E. Organ (E. Org.) has a chord of G4, B4, D5. Piano (Pno.) has a 5:4 ratio.
- Measure 30:** Percussion (Perc.) has 5 Temple Blocks and hard mallets, marked ff. E. Organ (E. Org.) has a chord of G4, B4, D5. Piano (Pno.) has a 5:4 ratio.

28

Perc.

111

Voice

par - ted joys, ——— De - par - ted ne - ver

E. Org.

Pno.

p misterioso

29

Perc.

p < *mf*

p

Voice

to re - - turn,

E. Org.

Pno.

mp pastoral

sfz

5:4

8:7

Perc.

Wavy line (trill) over a half note, followed by a quarter rest, a half note, and a quarter note. The staff is in 2/4 time.

f

E. Org.

Electric Organ staff with a melody in the treble and a bass line in the bass. The melody consists of eighth and quarter notes, and the bass line consists of eighth and quarter notes.

Pno.

Piano staff with a complex melody in the treble and a bass line in the bass. The melody includes a 4:3 ratio marking. The bass line consists of eighth and quarter notes.

4 Suspended
Cymbals

Perc.

*mf**ff*

Voice

As down in the sun-less re-treats of the O -

E. Org.

Pno.

The musical score for measures 114-115 on page 31 features four staves. The Percussion staff (4 Suspended Cymbals) begins with a half rest, followed by a dotted quarter note at *mf*, and then a series of notes with a crescendo to *ff*. The Voice staff shows the lyrics "As down in the sun-less re-treats of the O -" with a melodic line. The E. Org. staff has a treble and bass clef, with a 3:2 ratio indicated. The Piano staff has a treble and bass clef, with 4:3 ratios indicated in the treble part.

32

Perc.

Staff 1: Percussion. The staff contains a series of chords and single notes. Dynamics are marked as *mf*, *ff*, and *p*. A triplet of eighth notes is marked with a 3:2 ratio. The staff ends with two eighth notes.

Voice

Staff 2: Voice. The staff contains a series of notes and rests. The lyrics "cean" and "Sweet" are written below the staff.

E. Org.

Staff 3: Electric Organ. The staff contains a series of chords and single notes. A triplet of eighth notes is marked with a 3:2 ratio.

Pno.

Staff 4: Piano. The staff contains a series of chords and single notes. Dynamics are marked as *f* and *alla marcia*. A triplet of eighth notes is marked with a 4:3 ratio. The staff ends with a series of chords and a wavy line indicating a tremolo effect, with the note "(lower note only)" written below.

Perc.

mf 5:3

Voice

flo - wers are spring - ing no mor - tal can

E. Org.

Pno.

5:4

Detailed description: This is a musical score for measures 116 and 117 of a piece, page 33. The score is written for four parts: Percussion (Perc.), Voice, E. Organ (E. Org.), and Piano (Pno.). The key signature has one sharp (F#). The percussion part in measure 116 has a 5:3 ratio. The voice part in measure 116 has the lyrics "flo - wers are spring - ing". The E. Org. part in measure 116 has a 5:4 ratio. The Pno. part in measure 116 has a 5:4 ratio. The piano part in measure 117 has a 5:3 ratio. The score is written in a standard musical notation with a grand staff for the E. Org. and Pno. parts.

34

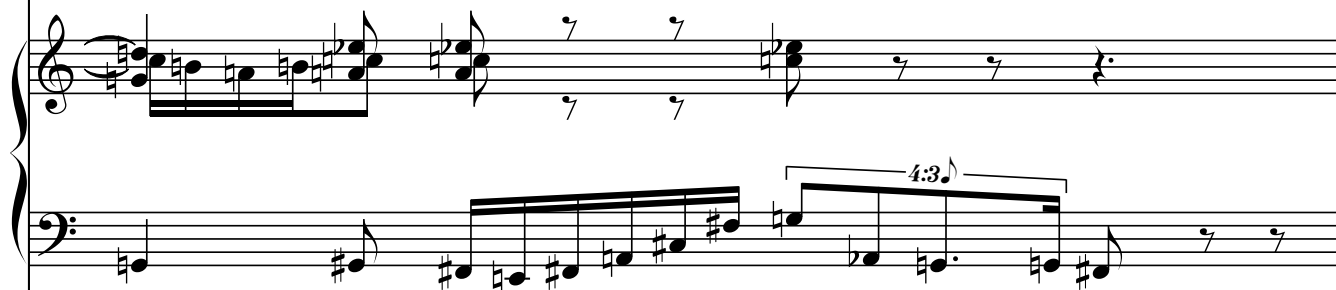
Perc.



Voice



E. Org.



Pno.



35

Perc.

Staff 1: Percussion. Snare Drum part with notes marked *sfz*. Flexatone part with notes marked *p* and *<*.

Voice

Staff 2: Voice. Lyrics: vo - tion Un - heard by the

E. Org.

Staff 3: Electric Organ. Includes a 4:3 ratio marking.

Pno.

Staff 4: Piano. Includes *fz* markings and a *(sempre mp)* marking.

36

Perc.



mf *mp*

The percussion staff features a wavy line across the first measure, followed by a series of chords. A dynamic marking of *mf* is placed below the first chord, and *mp* is placed below the second chord.

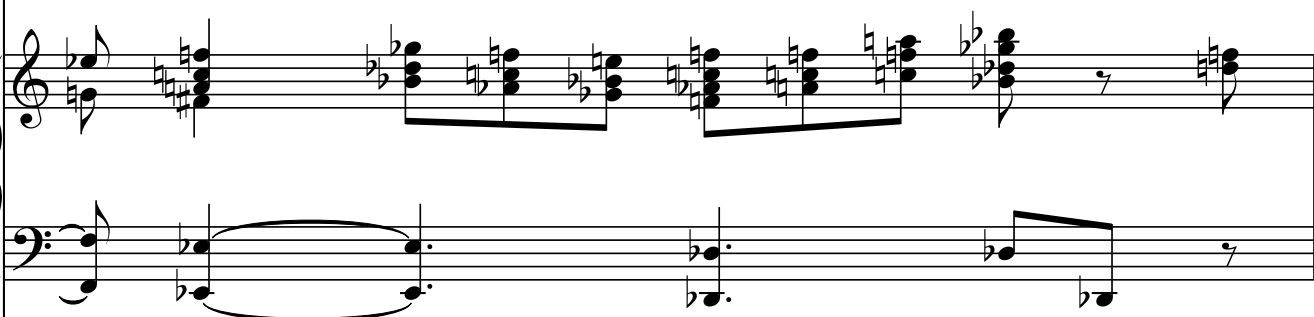
Voice



world, ri - ses si - lent to thee.

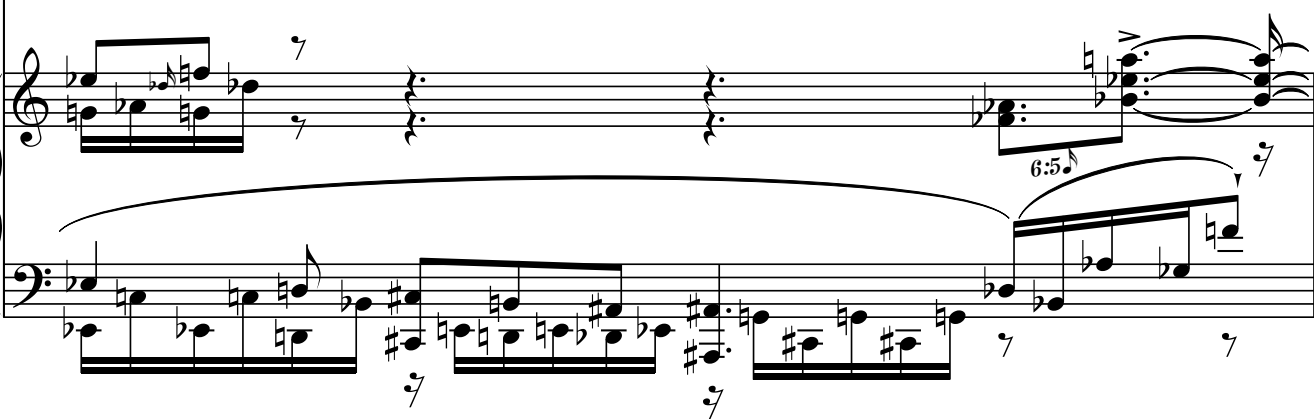
The voice staff contains a single line of music with the lyrics "world, ri - ses si - lent to thee." written below the notes.

E. Org.



The electric organ staff consists of two staves. The upper staff contains a series of chords, and the lower staff contains a sustained note in the bass register.

Pno.



The piano staff features a complex accompaniment with many chords and a melodic line. A 6:5 interval is marked above a chord in the upper staff.

37

Xylophone

Perc.

Musical score for Percussion (Xylophone). The staff shows a series of notes and rests, with a dynamic marking of *ff* (fortissimo) and the instruction *always intense and threatening*. The notation includes a 3:2 time signature at the end.

Voice

Musical score for Voice. The staff shows a series of notes and rests, with the lyrics "My God!" written below the notes.

My

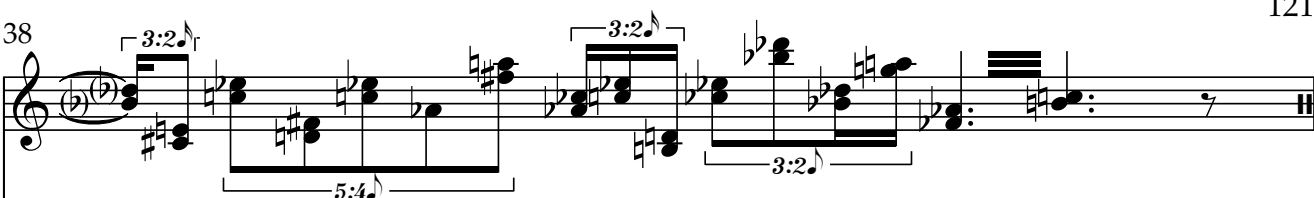
God!

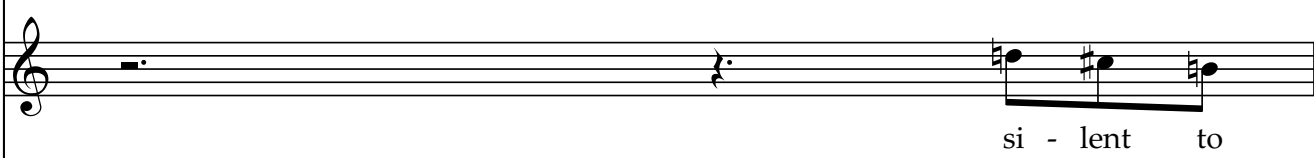
E. Org.

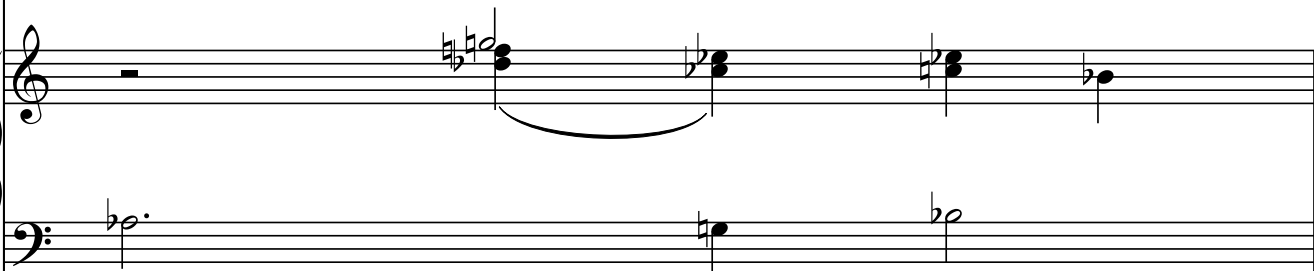
Musical score for Electric Organ. The staff shows a series of notes and rests, with a dynamic marking of *ff* (fortissimo) and the instruction *always intense and threatening*.

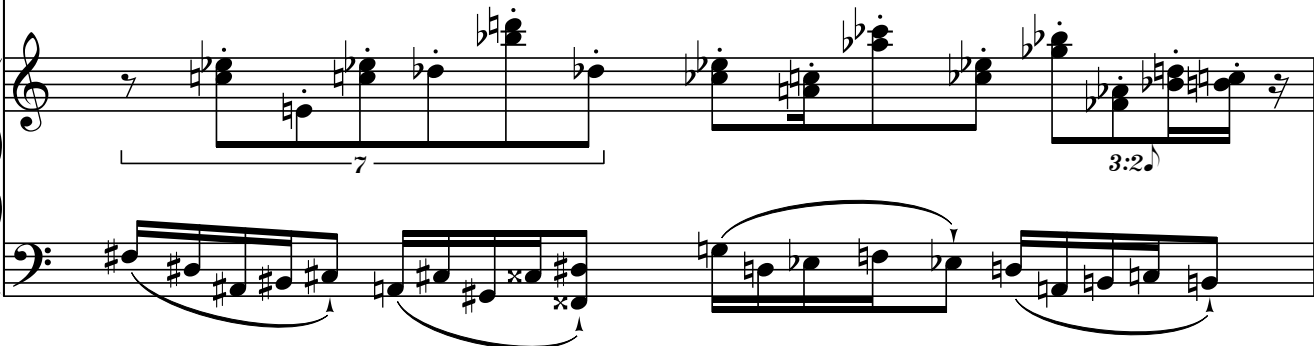
Pno.

Musical score for Piano. The staff shows a series of notes and rests, with a dynamic marking of *ff* (fortissimo) and the instruction *always intense and threatening*.

38 Perc.  3:2 5:4 3:2

Voice  si - lent to

E. Org. 

Pno.  7 3:2

Detailed description: This page of a musical score, numbered 121, features four staves. The Percussion staff (Perc.) begins at measure 38 and contains complex rhythmic patterns with various accidentals and a 3:2 ratio. The Voice staff shows a rest followed by the lyrics 'si - lent to'. The Electric Organ (E. Org.) staff has sustained chords and a slur. The Piano (Pno.) staff features complex chords, a 7-measure slur, and a 3:2 ratio.

5 Temple Blocks

Thunder Sheet

122

39

Perc.

Staff notation for Percussion (Perc.). The staff begins with a treble clef and a key signature of one flat (B-flat). The music starts with a forte (*ff*) dynamic and features a series of eighth notes with accents (>) and a 6:5 ratio bracket. The staff concludes with a fermata over a note marked *f* and a wavy line above it.

Voice

Staff notation for Voice. The staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a single note followed by three rests, with the word "thee." written below the first note.

E. Org.

Staff notation for Electric Organ (E. Org.). The staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of chords and single notes, primarily in the upper register.

Pno.

Staff notation for Piano (Pno.). The staff begins with a treble clef and a key signature of one flat (B-flat). The music features a series of chords and single notes, with a 5:4 ratio bracket and a 7:6 ratio bracket. The staff concludes with a fermata over a note marked *f* and a wavy line above it.

Xylophone

Perc.

41

ff

8:5 8:5 6:4

Voice

warm, si - lent to thee.

E. Org.

8:6 8:6 8:6

Pno.

7:6 8:6 8:6 8:6

42

125

Perc.

Percussion staff featuring complex rhythmic patterns. It includes two measures of 5:4 time signature and one measure of 6:4 time signature, all marked with *ff* (fortissimo). The staff contains various rhythmic figures, including eighth and sixteenth notes, and rests.

Voice

Voice staff with lyrics: "So deep in my". The staff shows a melodic line with a few notes and rests.

E. Org.

Electric Organ staff with sustained chords and single notes. The staff is divided into two staves (treble and bass clef).

Pno.

Piano staff with sustained chords and arpeggios. The staff is divided into two staves (treble and bass clef).

Vln.

Violin staff with sustained chords and arpeggios. The staff is divided into two staves (treble and bass clef). It includes a 5:4 time signature and a *fff* (fortississimo) dynamic marking.

Vc.

Violoncello staff with sustained chords and arpeggios. The staff is divided into two staves (treble and bass clef). It includes 3:2 and 5:4 time signatures and a *fff* (fortississimo) dynamic marking.

43

Perc.

Xylophone

Voice

soul the still prayer of de -

E. Org.

Pno.

Vln.

Vc.

ff

ppp

ppp

4:3

3:2

5:4

3:2

44

Perc.

8:5

Voice

vo - tion, Un - heard by the world, ri - ses si - lent to

E. Org.

Pno.

Unobtrusively and without show,
get up and walk off stage

45



45

Perc.

4:3

Voice

thee

E. Org.

128

Perc.

46

7:5

5:4

10:7

Voice

si - lent to

E. Org.



47

Perc.

5 Temple Blocks

7:5

7:5

5:4

ff sempre

f

Voice

thee,

si-lent to thee,

E. Org.

49

Perc. *f* *ff* *damp* *f*

Voice

My God,

E. Org.

=

51

Perc. *fff* *damp*

Voice

ri - ses

E. Org.

130

Xylophone

52

Perc.

Voice

si - lent to thee

E. Org.

Vln.

Vc.

f *ff* *mf**fff* *ppp**fff* *ppp*

=

53

Perc.

Voice

Turn and sit with back to audience

E. Org.

54 Perc. 131

fff *f*

E. Org.

55 Perc.

fff

E. Org.

56 Perc. Vibraslap

f

Voice Walk to position stage right, with microphone

E. Org.

58

E. Org.



59

Xylophone

Perc.

f *4:3* *8:5* *fff* *4:3* *f* *ff*

In a charged manner, eyes wide, staring at audience, as if possessed

Voice

in-spi-rés par moi l'a-mi fid-è - le de-vi-en-dra un en-ne-mi mor-tel, la

E. Org.

60 133

Perc.

Voice

femme tra hi ra son ma- ri, le do mes ti ques on maî tre; nul sen - ti ment ne peut me re

E. Org.

61

Perc.

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

62

Perc.

se-ront comme des pierres sous mes pieds. Quant aux autres candidats ils ne

Voice

E. Org.



5 Temple Blocks

63

Perc.

ff

5 Temple Blocks

Voice

sont pas dignes d'attention; la Colère est irraisonnable; [NON!]

E. Org.

64

Perc.

Voice

E. Org.

bar-bar - is-me] la ven-geance est par-ti - al - e; la Fam



Xylophone

65

Perc.

Voice

E. Org.

ine peut êt - re vain - cue par_ l'in-du-stries; la Peste est ca-pric - ieuse.

66

Perc.

Voice

E. Org.

Vo-tre pre-mi - er min-is - ter doit êt - re quel-qu'un qui est tou-jours



Thunder Sheet

67

Perc.

Voice

E. Org.

près des hommes qui les en-tou-re et le poss-e - de; de - ci-dez donc en-tre l'Am-bi -

68 Perc. *ffff manic* 3:2 9:7 *sffz* 137

Voice

tion et moi, nous sommes les seuls sur lesquels vo - tre choix puisse hé - si - ter.

E. Org.

69 E. Org.

Vln. *ppp! a distant shimmer* 4:3

Vc. *ppp! a distant shimmer* 4:3

70

Voice

les

E. Org.

Vln.

Vc.

3:2



71 Utter contrast to previous text, plain, sober, almost as if reading from a newspaper

Voice

voûtes, les cham-bres et les gal-le-ries ré-son naient du bruit des pas qui all-aient et ven-aient,

E. Org.

3:2

72

Voice

3:2 3:2 3:2

comme si les os-ses-ments qui jon-chaient leur pa-vé s'ét-aient su-bite-ment ré-an-i-més

E. Org.

73

4 Suspended Cymbals
(soft mallets)

Perc.

4:3

p slightly more than strings

Voice

3:2 3:2

et la Mort, re gar dant du haut de son trône, sou - rit hi die us e ment de voir quel les mul ti tu des

E. Org.

Vln.

ppp! a distant shimmer

Vc.

ppp! a distant shimmer

3:2

74

Voice

ac - cour-aient à lui ser - ver.

E. Org.

75

Perc.

4 Suspended Cymbals
(soft mallets)

ppp! a distant shimmer

E. Org.

Vln.

ppp! a distant shimmer

Vc.

ppp! a distant shimmer

76

Fl.

Pause of 8"-12",

abrupt stop

E. Org.